

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2393.

SATURDAY, SEPTEMBER 6, 1873.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL SCHOOL OF MINES.—

DEPARTMENT OF SCIENCE AND ART.
During the Twenty-third Session, 1873-4, which will commence on the 1st of OCTOBER, the following COURSES OF LECTURES and PRACTICAL DEMONSTRATIONS will be given:—

1. Chemistry. By E. Frankland, Ph.D. F.R.S.
2. Metallurgy. By John Perry, M.D. F.R.S.
3. Natural History. By T. St. Hilaire, LL.D. F.R.S.
4. Mineralogy. By Warrington W. Smyth, M.A. F.R.S., Chairman.
5. Mining. By A. C. Ramsay, LL.D. F.R.S.
6. Applied Mechanics. By T. M. Goodere, M.A.
7. Physics. By Frederick Guthrie, Ph.D. F.R.S.
8. Mechanical Drawing. By Rev. J. H. Edgar, M.A.

The Fee for Students desirous of becoming Associates is 30*l.* in one sum, on entrance, or two annual payments of 20*l.* exclusive of the Laboratory.

Pupils are received in the Chemical Laboratory, under the direction of Dr. Frankland, and in the Metallurgical Laboratory, under the direction of Dr. Perry. These Laboratories will be re-opened on October 1st.

Tickets to separate Courses of Lectures are issued at 2*l.* and 4*l.* each. (Subject to the Queen's Service, Her Majesty's Comptroller, Acting Mining Agents and Managers may obtain Tickets at reduced prices.)

Science Teachers are also admitted to the Lectures at reduced fees. The Royal Highness the Prince of Wales has Two Scholarships, and several others have also been established by Government.

For a Prospectus and information, apply to the Registrar, Royal School of Mines, Jernyn-street, London, W.

By order of the Lords of the Committee of Council on Education, the instruction in Chemistry, Physics, Applied Mechanics, and Natural History, will be given in the New Buildings, in the Exhibition-road, South Kensington.

TECHNICAL EDUCATION. SCIENCE AND ART DEPARTMENT.

ROYAL COLLEGE OF SCIENCE FOR IRELAND, STEPHEN'S GREEN, DUBLIN.

This College supplies, as far as practicable, a complete Course of instruction in Science, applicable to the Industrial Arts, especially those which may be classed under the heads of CHEMICAL MANUFACTURES, MINING, ENGINEERING, and AGRICULTURE.

A Diploma of Associate of the College is granted at the end of the "Three Years' Course."

There are Four Royal Scholarships, of the value of 50*l.* each, yearly, with free Education, including Laboratory Instruction, tenable for five years. Two become vacant yearly. They are given to Students who have been a year in the College.

The Fees are 2*l.* for each Course, or 10*l.* for all the Courses of each year, with the exception of Laboratory, the Fee for which is 2*l.* per month, or 15*l.* for the entire year.

SUBJECTS OF INSTRUCTION.

Applied Mathematics and Mechanics, Mechanism and Machinery, Descriptive Geometry, Geometrical and Mechanical Drawing, Experimental Physics, Chemistry (Theoretical and Practical, Botany, Zoology, Geology, and Palaeontology, Mining, Surveying, Engineering, and Agriculture).

The Session commences on MONDAY, October 6th.

Programme may be obtained on application to the SECRETARY, Royal College of Science, Stephen's Green, Dublin.

FREDERICK J. SIDNEY, LL.D., Secretary.

BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

The Forty-third ANNUAL MEETING of this ASSOCIATION will be held in BRADFORD, Commencing on WEDNESDAY, September 17, 1873.

President—Designate.
Professor A. W. WILLIAMSON, Ph.D. F.R.S. F.C.S.

Election of Members and Associates.

The Executive Committee at Bradford will elect New Members and Associates, on the following conditions:—

- I. New Life Members for a composition of 10*l.*, which entitles them to receive gratuitously the Reports of the Association which may be published after the date of payment.
- II. New Annual Subscribers for a payment of 2*l.* for the first year. They receive gratuitously the Reports for the year of their admission, and for every following year in which they continue to pay a Subscription of 1*l.* without interruption.
- III. Associates for this Meeting only for a payment of 1*l.* They are entitled to receive the Report of the Meeting at two-thirds of the publication price. Associates are not eligible to serve on Committees or to hold any office.

Ladies may become Members or Associates on the same terms as gentlemen. Ladies' Tickets (Transferable to Ladies only) may be obtained on payment of 1*l.* Cheques and Post-Office Orders to be made payable to ALFRED HARRIS, Junr., Esq., Bradford.

After September 13, personal application for Tickets must be made to the Reception Room, Bradford, which will be opened on Monday, September 16, at 11 p.m.

General and Evening Meetings in St. George's Hall.

The First General Meeting will be held on WEDNESDAY, September 18, at 8 p.m., precisely, when Dr. CARPENTER, LL.D. F.R.S. &c. will preside as the Chair, and the President-Elect will assume the Presidency, and deliver an Address. On Thursday Evening, September 19, at 8 p.m., a Soirée; on Friday Evening, September 20, at 8 p.m., a Discourse, by Professor W. C. Williamson, F.R.S., of Manchester, "On the Use of Coal Plants," on Saturday Evening, September 21, a Lecture, "On Fuel," to Working Men only, at 8 p.m.; and, on Monday Evening, September 22, at 8 p.m., a Discourse, "On Molecules," by Professor Clerk Maxwell, F.R.S.; on Tuesday Evening, September 23, at 8 p.m., a Soirée; on Wednesday, September 24, the concluding General Meeting will be held at 8 p.m., and, in the Evening, a Grand Concert will be given in St. George's Hall, at 8 p.m.

EXCURSIONS, on THURSDAY, September 25, to the following places of interest have been arranged:—Harrogate, Ripon, Studley, Holm Abbey, Goudale Scar, Malham Tappin, Clapham Caves, Settle Caves, and Ingleborough.

Lots and Prices of Lodgings, and other general information, will be given, on application at the Local Secretaries' Office, Bradford.

The Names of new LIFE MEMBERS, ANNUAL SUBSCRIBERS and ASSOCIATES for this Meeting only are now being received, and Tickets issued, at the Office of the Association, Market-street; also, Tickets for Ladies who do not desire to become Members or Associates; these are Transferable to Ladies only.

JAMES R. CAMPBELL, D.D., Hon. Local Secretary.
RICHARD GODDARD, Local Secretary.
FELIX THOMPSON, Local Secretary.

SOCIAL SCIENCE CONGRESS, NORWICH,

OCTOBER 1st to 8th.
President—Right Hon. LORD HOUGHTON, D.C.L. F.R.S.

Presidents of Departments.
Jurisprudence—Joseph Brown, Esq., Q.C.
Repression of Crime—P. F. O'Malley, Esq., Q.C.
Education—Professor W. B. Hodgson, LL.D.
Health—Captain Douglas Galton, C.B. F.R.S.
Economy and Trade—Thomas Brassey, Esq., M.P.

AN EXHIBITION OF SANITARY AND EDUCATIONAL APPLIANCES will be held in connexion with the Congress. Papers must be sent in by the 20th instant.

Prospectuses and particulars may be obtained at the Office of the Association, 1, Adam-street, Adelphi, W.C.

C. W. RYALLS, General Secretary.

PRINTERS' PENSION, ALMSHOUSE AND ORPHAN ASYLUM CORPORATION.

The SECOND DISCOURSE on behalf of the Westminster Abbey Pension Fund, and in commemoration of the fact of the Art of Printing in England having emanated from Westminster Abbey, will be delivered in the Abbey by the Rev. Canon KINGSLEY, on SUNDAY MORNING, September 22nd.

Divine Service will commence at 10 o'clock.

J. S. HODSON, Secretary.
Gray's Inn Chambers, 20, High Holborn.

TESTIMONIAL TO GEORGE LINNÆUS BANKS.

A Tribute of Respect is about to be paid to Mr. LINNÆUS BANKS, on the eve of his departure for America. Mr. Banks has worked hard for thirty years as a Journalist, a Lyrist, a Lecturer, and a Pioneer of Educational and Social Movements (chiefly amongst the poor), and no man deserves better of his country. The Marquis of Ripon, Mr. Disraeli, M.P., Mr. Alderman Leake, Mr. William Leake, Mr. George Cruikshank, Rev. Dr. Alton, Mr. John Oxford, Mr. Newton Crossland, and Dr. Charles Mackay have headed the Subscription List.

Subscriptions limited to 5*l.*

Hervieux & Co. Pancras-lane, City, Treasurers. Cheques to be crossed "Union Bank of London." WM. PEAACOCK, Hon. Sec.

ST. MARY'S HOSPITAL MEDICAL SCHOOL.

—OPEN SCHOLARSHIP AND EXHIBITION IN NATURAL SCIENCE.

The Examination for 1873 will be held on THURSDAY, the 26th of September, and following days. Candidates are requested to call upon the Dean, at his residence, on the morning of Wednesday, September 26th, between the hours of 10 and 1, and to bring with them the necessary certificate.

For further particulars, apply to the Registrar, at the Hospital, or to Mr. W. B. CHADLE, M.D., Dean of the School.

ST. BARTHOLOMEW'S HOSPITAL AND COLLEGE.

SCHOLARSHIPS IN SCIENCE.—Two Scholarships in Science have been founded at ST. BARTHOLOMEW'S HOSPITAL.

1. An Open Scholarship, of the value of 300*l.*, tenable for one year, to be competed for in SEPTEMBER. The Subjects of Examination are Physics, Chemistry, Botany, and Zoology. The successful Candidate will be required to enter at St. Bartholomew's Hospital in OCTOBER NEXT.

2. Preliminary Scientific Scholarship, of the value of 50*l.*, tenable for one year, to be competed for in OCTOBER NEXT, by Students of the Hospital of less than six months' standing. The Subjects of Examination are identical with those of the Open Scholarship.

For further particulars and Syllabus of Subjects, application may be made personally, or by letter, to the WARDEN of the College, St. Bartholomew's Hospital.

THE OWENS COLLEGE, MANCHESTER.

The Session 1873-4 will be opened in the New Buildings in Oxford-road.

Principal—J. G. GREENWOOD, B.A.

PROFESSORS AND LECTURERS.

Greek—Professor J. G. Greenwood, B.A. (Fellow of Univ. Coll., Lond.)
Latin—Comparative Philology—Professor A. S. WILKINS, M.A. (Fellow of Univ. Coll., Lond.)
Assistant Lecturer in Greek and Latin—Mr. Edwin B. England, M.A.

English Language and Literature—Ancient and Modern History—Professor A. W. Ward, M.A. (Fellow of St. Peter's Coll., Camb.)
Assistant Lecturer—Mr. Thomas N. Toller, M.A. (Fellow of Christ's Coll., Camb.)

Mathematics—Professor Thomas Barker, M.A. (late Fellow of Trin. Coll., Camb.)
Assistant Lecturer—Mr. A. T. Bentley, M.A.

Natural Philosophy—Physical Laboratory—Professor Balfour Stewart, M.A. LL.D. F.R.S., Professor Thomas H. Core, M.A.; Demonstrators—Mr. F. Kingston, Mr. A. Schuster, Ph.D.

Civil and Mechanical Engineering—Geometrical and Mechanical Drawing—Professor Osborne Reynolds, M.A. (Fellow of Queen's Coll., Camb.)
Assistant, Mr. John E. Miller, B.E.

Logic and Mental and Moral Philosophy—Political Economy—Professor W. Stanley Jevons, M.A. F.R.S. (Fellow of Univ. Coll., Lond.)

Jurisprudence and Law—Professor James Bryce, D.C.L. (Fellow of Oriel Coll., Oxford); Assistant Lecturer—Mr. T. E. Holland, M.A. B.C.L. (late Fellow of Exeter Coll., Oxford); ditto, Mr. J. R. Gunning Moore, M.A.; ditto, Mr. William R. Kennedy, M.A. (Fellow of Pembroke Coll., Camb.)

Chemistry—Chemical Laboratory—Professor H. E. Roscoe, B.A. Ph.D. F.R.S.; Senior Demonstrator—Mr. C. Schorlemmer, F.R.S.; Junior Demonstrator and Assistant Lecturer—Mr. W. Dittmar, F.R.S.E.; Assistant Demonstrator—Mr. W. C. Williams, Mr. H. Grisselshaw.

Organic Chemistry—Lecturer, Mr. C. Schorlemmer, F.R.S.
Animal Physiology and Zoology—Vegetable Physiology and Botany—Professor W. C. Williamson, F.R.S.

Practical Physiology and Histology—Professor Arthur Gamgee, M.D. F.R.S.
Geology and Palaeontology—Lecturer, Mr. W. Boyd Dawkins, M.A. Ph.D.

Mineralogy—Lecturer, Mr. Charles A. Burghard, Ph.D.
Oriental Languages—German and Italian—Professor T. Theodores.
French Language and Literature—Lecturer, Mr. Hermann Freymann, Ph.D.

Free-Hand Drawing—Lecturer, Mr. William Walker.
Harmony and Musical Composition—Lecturer, Mr. Frederick Bridge, Ph.D.

The NEXT Session commences on the 7th OCTOBER.

Candidates for Admission must not be under fourteen years of age, and those under sixteen will be required to pass a preliminary examination in English, Arithmetic, and the Elements of Latin.

Prospectuses of the several Departments of the Day Classes, the Evening Classes, and the Medical School, and of the Scholarships and Entrance Exhibitions tenable at the College, will be sent on application.

J. HOLME NICHOLSON, Registrar.

UNIVERSITY COLLEGE, LONDON,

SESSION 1873-74.
The Session of the FACULTY OF MEDICINE will commence on WEDNESDAY, October 1. INTRODUCTORY LECTURE at 3 p.m., by Dr. F. T. ROBERTS, B.Sc.

The Session of the FACULTY OF ARTS and LAWS (including the Department of the Fine Arts) will begin on THURSDAY, Oct. 2. INTRODUCTORY LECTURE at 3 p.m., by Professor O. HENRICI, Ph.D. INTRODUCTORY LECTURE for the DEPARTMENT OF FINE ARTS, on THURSDAY, October 2, at 4.30 p.m., by Professor E. J. POYNTER, A.R.A.

The Session of the FACULTY OF SCIENCE (including the Department of the Applied Sciences) will begin on THURSDAY, Oct. 2. The EVENING CLASSES for Classics, Modern Languages, Mathematics, and the Natural Sciences, will commence on MONDAY, Oct. 6.

The SCHOOL for BOYS between the ages of 7 and 16 will RE-OPEN on TUESDAY, Sept. 23.

Prospectuses of the various Departments of the College, containing full information respecting Classes, Fees, Days and Hours of attendance, &c., and Copies of the Regulations relating to the Entrance and other Exhibitions, Scholarships, and Prizes open to Competition by Students of the several Faculties, may be obtained at the Office of the College.

The Examination for the Medical Entrance Exhibitions, and also that for the Andrews Entrance Prizes (Faculties of Arts and Laws, and Natural Sciences), will be held at the College on the 25th and 26th of September.

The College is close to the Gower-street Station of the Metropolitan Railway, and only a few minutes' walk from the Termini of the North-Western, Midland, and Great Northern Railways.

JOHN ROBERTSON, B.A., Secretary to the Council.

UNIVERSITY HALL, GORDON-SQUARE, LONDON, W.C.

Principal and Classical Tutor—E. S. REELEY, M.A., Oxon.
Vice-Principal and Mathematical Tutor—J. J. WALKER, M.A., Professor of History in University College, London, Trin. Coll., Dublin.

Students at University College are received into the Hall, and reside under collegiate discipline. Some of the Sets of Rooms are now vacant, at rents varying from 1*l.* to 2*l.* for the Session.

The HALL will RE-OPEN on the 2nd October next, at the same time as University College, in close proximity to which it is situated.

SCHOLARSHIPS.—The Trustees of the Gilchrist Educational Fund have founded Three Scholarships of 50*l.* per annum each, tenable for three years by Students residing in the Hall, one being awarded every year to the Candidate passing highest in the June Matriculation Examination of the University of London.

Prospectuses, containing further information, may be obtained on written application, addressed to the Principal, or to the Secretary, at the Hall.

QUEEN'S UNIVERSITY IN IRELAND.

QUEEN'S COLLEGE, GALWAY.

The Session 1873-4 will commence on TUESDAY, the 1st of October, when the Supplemental, Scholarship, and other Examinations will be proceeded with, as laid down in the Prospectus.

The Examination for Matriculation in the several Faculties of Arts, Law and Medicine, and in the Department of Engineering, will be held on FRIDAY, the 24th of October.

Further information, and copies of the Prospectus, may be had on application to the Registrar.

By order of the President,
T. W. MOFFETT, LL.D., Registrar.
Queen's College, Galway, 23rd August, 1873.

COLLEGE OF PRECEPTORS.

45, QUEEN-SQUARE, Bloomsbury.
TRAINING COURSE OF LECTURES AND LESSONS for TEACHERS.

The Third Division (Ten Lectures), treating of the History of Education and the Theories and Methods of Eminent Teachers (the Jesuits, Aeschylus, Cicero, Ptolemy, Froebel, Jacotot, &c.), will commence on the 9th October. Fee for the Ten Lectures (with Questions, Exercises, &c.)—One Guinea.

The Lectures will be given on THURSDAY EVENINGS, at Half-past Seven o'clock.

Further particulars obtainable on application to the SECRETARY, at the College.

LONDON INTERNATIONAL COLLEGE,

Spring-grove, near Isleworth.—The AUTUMN TERM commences on the 18th of September.—Further information may be obtained by applying to Dr. LEONHARD SCHWITZ, the Principal, at the College.

BEDFORD COLLEGE (for LADIES), 48 and 49, BEDFORD-SQUARE, LONDON.

Founded 1848. Incorporated 1869.

The Session 1873-74 will BEGIN on THURSDAY, October 9th.

TWO ARNOTT SCHOLARSHIPS will be awarded by open Competition at the beginning of NEXT OCTOBER. Candidates are requested to send their Names to the SECRETARY before September 20th.

Prospectuses may be had at the College.

HYDE PARK COLLEGE for LADIES, 111, GLOUCESTER-TERRACE, Hyde Park.

The JUNIOR TERM begins September 16th.

The SENIOR TERM begins November 1st.

Prospectuses, containing Names of Professors, Terms, &c., may be had on application to the LADY RESIDENT.

HIGH SCHOOL OF EDINBURGH.

SESSION 1873-74.
The SCHOOL RE-ASSEMBLES on WEDNESDAY, 1st October.

The Edinburgh School Board have made arrangements by which a thoroughly practical as well as a thoroughly liberal Education can be imparted. The Classes are strictly limited, and care is taken to give each Boy that kind of culture of which he is most capable, and which is most necessary for him.—Full information is contained in the Report and Prospectus, which may be had on application to the JAMES WATSON, at the School; to the Clerk to the Edinburgh School Board, 15, Queen-street; or to the principal Booksellers in Edinburgh.

S. PAUL'S COLLEGE, STONY STRATFORD, Bucks.
A PUBLIC SCHOOL for the SONS of the CLERGY and Members of the Church of England.—Names of Candidates for Admission can be received for Michaelmas Term, by which time a range of New Buildings, comprising Studies, Class-rooms, and Dormitories, will be completed, and ready for occupation.
Inclusive terms, for Board and Tuition, 80s. a year.—For further information, apply to the SECRETARY, S. Paul's College, Stony Stratford.

MANCHESTER GRAMMAR SCHOOL.—The GERMAN MASTERSHIP (non-resident) will shortly be VACANT. Salary, 200s. a year. Candidates are requested to explain their method of teaching, and to state if they are prepared to teach any other subjects besides German. Power to maintain discipline indispensable.—Testimonials to be sent forthwith to the RECTOR, Grammar School, Manchester.

HIGHBURY HOUSE SCHOOL, St. Leonards-on-Sea. Head Master—Rev. W. WOODING, B.A., assisted by Five Resident Masters. Classics, Mathematics, Modern Languages, and thorough English are taught. The Junior Classes are trained by Ladies on the FETALAZIAN principle.
The House, beautifully situated, and specially built for the School, has well-ventilated Class-rooms and Dormitories, with Hot and Cold Baths, and a covered Playground. The health and comfort of delicate boys specially cared for.
The AUTUMN TERM will commence SEPTEMBER 30th.
For Prospectus, apply to Mrs. DUFF, the Lady Principal, or to the Head Master.

OAKLEY HOUSE SCHOOL.
W. WATSON, B.A., Principal.
Mr. WATSON having been considerably inconvenienced for several years by the limited accommodation of his School premises, Oakley House, Reading, has just purchased a Family Mansion on CAVERSHAM HILL, near READING, which he proposes to call OAKLEY HOUSE, after the name of his former residence, and in which he intends to commence the NEXT SCHOOL SESSION on SEPTEMBER 22nd.
The house is a handsome building of modern construction, standing in something more than ten acres of its own ground, in one of the most beautiful and beautiful situations in the neighbourhood of Reading. Although the alterations are not yet completed, Mr. Watson will be glad to see any of his friends who would like to inspect the new premises. Oakley House, Caversham Hill, is about a mile and a half from the Reading Station, on the Oxfordshire side of the Thames.
Mr. Watson will now be enabled to take a somewhat larger number of Pupils. Prospectuses sent on application.

WELLINGTON HOUSE, GREAT MALVERN.
The Principals of this long-established School for the Higher Education of Young Ladies intend, in compliance with the wishes of the Parents of a large number of their Pupils, and in the belief that the change will be generally convenient to Families, to adopt the Modern System of dividing the School Year into Three Terms. These Terms will be duly announced.
The AUTUMN TERM of the present Year will commence on the 30th of SEPTEMBER, and there will then be a few Vacancies.—Address Mrs. JAY, Wellington House.

GARRICK CHAMBERS.—The next Term will commence on SEPTEMBER 15. The Honour List, for the years 1866-1872 containing the Names of 127 SUCCESSFUL PUPILS, appointed to the following Departments:—
57 to the Civil Service of India.
13 to the Foreign Office.
34 to other Superior Offices of the Home Civil Service.
11 to the Ceylon Civil Service and to Chinese Interpretships.
3 to the India Engineering College.
Of this number 33 gained the first place in their respective Competitions.
The List may be had on application, by letter, to the LIBRARIAN, Garrick Chambers, Garrick-street, London.

SELECT BOARDING-SCHOOL.—A Graduate, of large experience, RECEIVES a limited number of BOYS to Prepare for the Public Schools and Universities. Thorough instruction is given in Classics, Mathematics, and Modern Languages, and due attention is paid to Physical Training. The NEXT TERM commences on SEPTEMBER 23rd.—Address G. WHITE, M.A. (Edin.), Broom Villa, Montpellier, Weston-super-Mare.

MR. A. W. BENNETT, M.A. (Lond.), and Mrs. BENNETT receive into their House (with general Superintendence of their Studies) a few GIRLS who may wish to attend Classes at University College, the Slade School of Art, Bedford or Queen's College, or for Instruction from London Masters. Tuition about 100 Guineas per Session. First-class references given and required.—6, Park-village East, Regent's-park.

TRUST for carrying on the NORTH LONDON COLLEGIATE and CAMDEN SCHOOLS for GIRLS.—The CAMDEN SCHOOL for GIRLS will RE-OPEN on TUESDAY, Sept. 9, 1873.—The NORTH LONDON COLLEGIATE SCHOOL for GIRLS will RE-OPEN on TUESDAY, Sept. 16, 1873.

LADIES' SCHOOL, DUFFIELD HOUSE, LOWER NORWOOD, Surrey.—The ensuing Term will commence (D.V.) the 16th of September. Fees, inclusive, 55 and 100 Guineas; the latter includes Riding Lessons and Crystal Palace Ticket.

EXPERIMENTAL CHEMISTRY FOR LADIES.

With especial reference to the Laws of Health and the Domestic Arts. The Laboratory, 30, GREAT MARLBOROUGH-STREET, will be open to LADIES on SATURDAYS, from 10 to 4, for the study of Chemistry, under the direction of ARTHUR VACHER, F.R.S.
Terms (including materials), One Pound for Four Days or Eight Half-days.

LECTURES on CHEMISTRY, for CHILDREN.—Mr. J. HESLETINE SMITH, Member of the University of London, proposes to RECOMMENCE, early in October next, his THURSDAY AFTERNOON LECTURES, for Children of eight years old and upwards, on easy Elementary Chemistry, illustrated by Experiments. The Lectures will begin at 2.30, and will be given at his Rooms, at 24, ESSEX-STREET, Strand, three minutes' walk from Temple Bar, and from the Temple Station, the Metropolitan Railway. Terms, One Guinea for the Course of Twelve.—For further particulars and cards of admission, apply by letter, addressed as above. References given if required.

EDUCATION for GIRLS at SOUTHSIDE HOUSE, WESTON-SUPER-MARE.—Principals: Mr. and Mrs. H. B. SMITH and Miss FERRIS.—The Course of Study is adapted to the Standard of the Cambridge Local Examinations, and is under the personal supervision of Mr. H. B. Smith and Miss Ferris, who have had considerable experience in Teaching, and have successfully passed Pupils at the Cambridge and Oxford Local Examinations.

EDUCATION.—There are TWO or THREE VACANCIES for the Daughters of Gentlemen in a College for Ladies, in an open and healthy part of West London. Home Comforts for Boarders.—For Prospectuses and references, apply to the PRINCIPAL, Western College for Ladies, Brook-green, London, W.

UNIVERSITY OF ABERDEEN.

Session 1873-74.

Chancellor—DUKE OF RICHMOND, K.G.

Lord Rector—THOMAS HENRY HUXLEY, LL.D. F.R.S.

Vice-Chancellor and Principal—P. C. CAMPBELL, D.D.

I.—FACULTY OF ARTS.

THE SESSION commences on MONDAY, the 20th October, and closes on FRIDAY, 3rd April. The LECTURES begin on WEDNESDAY, 29th October.

CLASSES.	PROFESSORS.	HOURS.	CLASS FEES.
JUNIOR GREEK	WILLIAM D. GEDDES, M.A., and Assistant ..	9 to 10 A.M., and 11½ A.M. to 12½ P.M.	£3 3 0
SENIOR GREEK	WILLIAM D. GEDDES, M.A., and Assistant ..	10 to 11 A.M.	3 3 0
JUNIOR LATIN	JOHN BLACK, M.A., and Assistant	10 to 11 A.M., and 12½ P.M. to 1½ P.M.	3 3 0
SENIOR LATIN	JOHN BLACK, M.A., and Assistant	11½ A.M. to 12½ P.M.	3 3 0
ENGLISH LANGUAGE and COMPOSITION	ALEXANDER BAIN, LL.D.	11½ A.M. to 12½ P.M. on Monday, Wednesday, and Friday	1 1 4
LOGIC	ALEXANDER BAIN, LL.D.	11½ A.M. to 12½ P.M. on Tuesday and Thursday; 12½ to 1½ P.M. daily	4 3 0
JUNIOR MATHEMATICS	FREDERICK FULLER, M.A., and Assistant ..	9 to 10 A.M., and 12½ to 1½ P.M.	2 3 0
SENIOR MATHEMATICS	FREDERICK FULLER, M.A., and Assistant ..	10 to 11 A.M.	2 3 0
MORAL PHILOSOPHY and POLITICAL ECONOMY	WILLIAM MARTIN, LL.D.	9 to 10 A.M., daily 11 A.M. to 12 P.M. on Monday, Wednesday, and Friday	3 3 0
JUNIOR NATURAL PHILOSOPHY	DAVID THOMSON, M.A., and Assistant	9 to 10 A.M., daily 11½ A.M. to 12½ P.M. on Monday, Wednesday, and Friday	3 3 0
SENIOR NATURAL PHILOSOPHY	DAVID THOMSON, M.A., and Assistant	10 to 11 A.M.	3 3 0
NATURAL HISTORY	JAMES NICOL, F.R.S.E. F.G.S.	10 to 11 A.M.	3 3 0

The Fee for Students taking a Senior Class in any subject, without previous attendance on the Junior Class in the same subject, is 2s. 6d. Matriculation Fee, 1s. For the Degree of M.A., 1s. 1d. for each of three examinations.

The Course of Study for the Degree of M.A. embraces two years' attendance on Greek, Latin, and Mathematics, and one on English Literature, Natural Philosophy, Logic, Moral Philosophy, and Natural History. Any Student who, at the time of his entrance to the University, shall, on examination, be found qualified to attend the Higher Classes of Latin, Greek, and Mathematics, or any of them, shall be admitted to such Higher Class or Classes without having attended the first or Junior Class or Classes.

BURSARIES.

The Annual Bursary Competition will begin on MONDAY, the 30th October, at 2 P.M., on which occasion there will be offered 4 Bursaries, of which 42 are in the patronage of the University, and 5 in that of the Magistrates and Town Council of Aberdeen. All but 6 are open without restriction. They are tenable during the four years of the Curriculum, and are of the following annual value:—One of 25s.; One of 30s.; One of 31s.; Nine of 32s.; Two of 18s.; Seven of 15s.; One of 14s. 10s.; Three of 14s.; One of 13s. 10s.; One of 12s.; Six of 12s.; One of 11s.; One of 10s. 10s.; Nine of 10s.; and Three of inferior value. Candidates are required, at least One Month before the Competition, to give to the Secretary written intimation of the subjects selected by them, under Division II. of the Subjects of Examination. See 'University Calendar.'

Candidates are requested to bring with them Certificates of their Age, signed by the Ministers and Session Clerks of their respective Parishes, to be produced, if required, when the result of the Examination is intimated.
Candidates for the Macpherson Bursaries of 30s. and of 15s. are requested to lodge with the Secretary, on or before the 16th October, Certificates from a Gasic Minister as to their knowledge of the Gasic Language.

Of the Bursaries under private patronage, 19 were vacant at the close of last Session, viz.:—Three of 40s.; Two of 25s.; One of 24s.;

One of 22s. 10s.; One of 16s.; One of 14s.; Six of 12s.; One of 11s. 2s.; One of 10s.; and Two of inferior value.
Presentees to these Bursaries will be examined on WEDNESDAY, the 23rd October.

OTHER EXAMINATIONS.

For passing from Junior to Senior Classes of Latin, Greek, and Mathematics, on SATURDAY, the 23rd October, at 10 A.M. and 1 P.M.
For passing over the Junior Mathematical Class, on SATURDAY, the 23rd October, at 10 A.M.

For passing over the Junior Latin or Greek Classes, on MONDAY, the 27th October, at 10 A.M.
[Students intending to come forward for either of the three last-mentioned Examinations are required to give in their names to the Secretary of the Faculty, Professor BLACK, not later than the preceding day.]

For the Degree of M.A., on the 25th, 27th, and 29th October.

CLASS AND SPECIAL PRIZES.

Books of the value of 150s. are awarded to the Students most distinguished in the Class Examinations. At the close of the Curriculum the best Greek and Mathematical Scholars are entitled each to a Simpson Prize of 70s. or thereby; the second in point of merit in Mathematics to a Bosh of 10s.; the best Scholar in Classical Literature and Mental Philosophy to the Hutton of 30s.; the best General Scholar to the Gold Medal of the Magistrates and Town Council of Aberdeen; the most distinguished Candidate for Honours in the Department of Natural Science to a prize of 10s.; the greatest proficient in Experimental Physics to the Neil Arnott Scholarship of 32s. or thereby; and the best English and Latin Scholars each to a Seafield Gold Medal.

SCHOLARSHIPS.

Masters of Arts of not more than two years' standing may compete for the Fullerton, &c. Scholarships, of the value of 50s., and tenable for four years, of which two are vacant annually, one for Classics and Mental Philosophy, the other for Mathematics and Natural Philosophy, and if of under three years' standing, they are eligible for the Murray Scholarship of 70s., tenable for three years.

II.—FACULTY OF MEDICINE.

WINTER SESSION, commencing on WEDNESDAY, 29th October.

CLASSES.	PROFESSORS.	HOURS.	CLASS FEES.
ANATOMY	Professor STRUTHERS, M.D.	11 A.M.	£3 3 0
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SURGERY	Professor FERRIS, C.M. F.R.S.E.	10 A.M.	3 3 0
PRACTICE OF MEDICINE	Professor MACROBIN, M.D.	3 P.M.	3 3 0
MIDWIFERY AND DISEASES OF WOMEN AND CHILDREN	Professor INGLIS, M.D.	3 P.M.	3 3 0
ZOOLOGY, WITH COMPARATIVE ANATOMY	Professor NICOL, F.R.S.E. F.G.S.	3 P.M.	3 3 0
MEDICAL LOGIC, AND MEDICAL JURISPRUDENCE	Professor OGSTON, M.D.	9 A.M.	3 3 0

SUMMER SESSION, commencing on the FIRST MONDAY of MAY.

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SATURDAY, SEPTEMBER 6, 1873.

LITERATURE

Aftermath. By Henry Wadsworth Longfellow. (Routledge & Sons.)

THERE is no reason why Mr. Longfellow should not give us tales of a Wayside Inn at regular intervals during his life. Indeed, little serious objection could be made against their continuance by another hand. The Spanish Jew, the Poet, the Student, and the rest of them, are not indisposed to proceed; and, since they have secured a wide and deep circle of listeners, it is almost a pity to disperse them for ever. And yet, if we understand Mr. Longfellow aright, this is the last we shall hear of the pleasant party. An end must come to all things. By slow degrees an end came to Mr. Tennyson's Arthurian idylls, and now the Wayside Inn tales of Mr. Longfellow cease with this third series. And we must confess that the result of the present session is not so satisfactory as that of the two preceding ones. Of the eight tales now recited, none is, we think, equal to 'The Ballad of Carmilham' or 'The Legend Beautiful' in the last series. Now, as formerly, the prelude and the interludes have higher poetical merit, and possess deeper human interest than the tales themselves. 'Azrael,' for instance, which is given by the Spanish Jew, and is the opening poem, is a brief and meagre expression of a thought that itself seems to have been only half-formed in the author's mind, and the rest are little better. The story-tellers themselves, however, were not disappointed at each other's efforts to please, for, after the Poet had made his contribution to the general stock, we read how—

Well pleased all listened to the tale,
That drew, the Student said, its pith
And marrow from the ancient myth
Of some one with an iron flail.

So well satisfied was the Student that he volunteered a tale on the same subject, that of 'Charlemagne':—

—a tale that throws
A softer light, more tinged with rose,
Than your grim apparition cast
Upon the darkness of the past.

We do not think much of it. It had the effect, however, of raising a discussion in the circle. When that had ceased—

Then in the silence that ensued
Was heard a sharp and sudden sound
As of a bowstring snapped in air;
And the Musician with a bound
Sprang up in terror from his chair,
And for a moment listening stood,
Then strode across the room, and found,
His dear, his darling violin
Still lying safe asleep within
Its little cradle, like a child
That gives a sudden cry of pain,
And wakes to fall asleep again;
And as he looked at it and smiled,
By the uncertain light beguiled,
Despair! two strings were broken in twain.

All lamented and made moan, but their grief was of short duration, for the Landlord appeared, and a tale was expected of him. He, not unnaturally, wished to evade the impending task, and made his excuses. When so many of his guests were eager to speak, this was polite as well as judicious; and mine host had his reward, for suddenly, to his delight—

The Theologian interposed,
Saying that when the door was closed,
And they had stopped that draft of cold,
Unpleasant night air, he proposed
To tell a tale world-wide apart
From that the Student had just told.

The Student, who constituted himself general critic, characterized the Theologian's tale as "pleasant and winsome, though somewhat pale and quiet in its colouring," and we are ready to admit the accuracy of his description. As a set-off to the sombre colours used by the Theologian, the Sicilian next treated his audience to a tale "that's merrier than the nightingale." He accordingly gave them a legend of a were-ass, which has in it an element of comic humour which will make it acceptable to all. The Jew, meanwhile, whose first tale seems to have been not so well thought of as it should have been, obtained permission to try again, without, in our opinion, being more successful. Then the Musician's turn came:—

But the Musician shook his head;
"No tale I tell to-night," he said,
"While my poor instrument lies
Even as a child with vacant stare
Lies in its little coffin dead."

At last, being urged, he consented, and gave them—

—a song almost divine,
And with a tear in every line.

The Theologian was half-inclined to favour his friends with another story, but fortunately, perhaps, for his audience, he excused himself on account of the lateness of the hour, and the landlord, "blushing, and with much demur and many apologies," finished the sitting with 'The Rhyme of Sir Christopher.'

As we have said, we believe the setting of these poems to be more valuable than the poems themselves. The prelude, portions of the interludes, and especially the finale, possess many of the qualities of Mr. Longfellow's best work. We notice here, as we noticed in our review, last year, of his 'Three Books of Song,' the presence of that dash of Dutch reality which Mr. Longfellow knows well how to give his pictures. Here is one of the graphic passages we had marked for quotation. The guests had at length retired to rest, and had left the parlour wrapped in gloom:—

The only live thing in the room
Was the old clock, that in its pace
Kept time with the revolving spheres
And constellations in their flight,
And struck with its uplifted mace
The dark, unconscious hours of night,
To senseless and unlistening ears.

The termination of the work, describing the dispersion of the friends, will have a touch of pathos for all Mr. Longfellow's admirers:—

Where are they now? What lands and skies
Paint pictures in their friendly eyes?
What hope deludes, what promise cheers,
What pleasant voices fill their ears?
Two are beyond the salt sea waves,
And three already in their graves.
Perchance the living still may look
Into the pages of this book,
And see the days of long ago
Floating and fleeting to and fro,
As in the well-remembered brook
They saw the inverted landscape gleam,
And their own faces like a dream
Look up upon them from below.

We suspect, too, that the little poem, 'Aftermath,' which closes the volume and gives it its title, will have interest for most readers of the work:—

When the Summer fields are mown,
When the birds are fledged and flown,
And the dry leaves strew the path;
With the falling of the snow,
With the cawing of the crow,
Once again the fields we mow
And gather in the aftermath.

Not the sweet, new grass with flowers
Is this harvesting of ours;
Not the upland clover bloom;
But the rowen mixed with weeds,
Tangled tufts from marsh and meads,
Where the poppy drops its seeds
In the silence and the gloom.

The Lion and the Elephant. By Charles John Andersson. (Hurst & Blackett.)

It is with a mingled feeling of pleasure and regret that we have perused a second of the posthumously published works of the late C. J. Andersson; for the intense enthusiasm and love of nature possessed by this unfortunate Swedish traveller give more than ordinary interest to the record of his considerable experience, and the thought of the discomforts he underwent, and of his premature death so far from any home comforts and associations, makes us wish that he had been more fortunate in the prosecution of his self-imposed task. From the time (1850) when, with Mr. F. Galton, he started on his travels until his death in Ovampo Land, in 1867, Mr. Andersson's life was little more than a series of hairbreadth escapes from the paw of the lion, the horns of the rhinoceros, or the tusks of the elephant; his energy, however, was such that, after his constitution had been shattered by the excessive heat of the sun, and a fever contracted at the time of his discovery of the Okovango River, and his leg had been permanently crippled by a shot from some hostile Namaquas, he nevertheless undertook another journey from Damaraland to the river Cunéné, from which he never returned.

In his earlier works on 'Lake Ngami' and 'The Okovango River,' Mr. Andersson related many of his personal adventures with the larger animals met with in the African wilds. In the work before us, a life history is given of the lion and elephant from the same locality, and a large proportion of the material is obtained from other sources, especially the works of Gordon Cumming, Gérard, Moffat, and Delegorgue. So much is this the case, especially with regard to the lion, that it is almost necessary to infer that the author was more of a practical sportsman than a studious observer and recorder of the incidents and facts in nature that came before his notice. Most of his remarks are intended to moderate the too highly coloured and frequently exaggerated accounts of other writers, rather than to introduce any fresh ideas or suggestions of his own respecting the animals treated of.

The author informs us that comparatively few lions were actually killed by him, not that his opportunities were small, but because he had neither the inclination nor the time to engage in destruction for destruction's sake; though, by the way, he tells us that in one of his earlier adventures he, unaided, killed eight rhinoceroses in a single night, and, with the assistance of others, shot thirty in three days, for what ulterior object we cannot quite understand. The flesh of the lion is also not sought for as food, though we are assured, contrary to the experience of M. Delegorgue, that "steak

au lion is very palatable and juicy, not unlike veal, and very white," a statement with which we cannot agree.

When we endeavour to extract from the numerous quotations any fresh points concerning the habits or character of the lion, some of interest are to be found. The difference in the methods of attack adopted by the lion and the tiger is suggested as an explanation of the statement made by Indian hunters, that the latter is the stronger animal. The tiger is in the habit of striking its victim, "whilst the action of the lion when despatching his prey is more cat-like, scratching, as it were." Many general statements, which are accepted without dispute by most persons, are shown to be based on insufficient evidence, such as that some lions are man-eaters specially, and that all will only devour food slain by themselves. The peculiarities in the character of the animal, which make it always suspicious that some trick is being played on it, are well exemplified in an anecdote related by a missionary, in which a native had been followed by a lion that, after some time—

"lay down at the foot of the tree up which the poor fellow had taken refuge, and kept watch all night. Towards morning, however, sleep overcame the hitherto watchful bushman. He dreamt that he had fallen into the lion's mouth, and awaking at the moment he, in a state of fright and bewilderment, lost his balance, and, falling from amongst the branches, alighted heavily on the back of the beast, on which the monster, thus unexpectedly saluted, ran off with a loud roar; and the bushman, also taking to his heels in the opposite direction, returned in safety to his anxious parents."

—This satisfactory result is shown to have depended, to some extent, on the fact that during the hours of darkness the ferocity and courage of the lion are incomparably greater than in daytime, when it may be made to turn tail by every unaccustomed sight or sound.

With regard to the elephant, Mr. Andersson's evident love for the sport of hunting the noble beast has enabled him to give a more original and valuable account of its habits and peculiarities than in the case of the lion. He commences by a comparison of the African and Indian species, and shows that the difference in the shape of the forehead makes it necessary to employ quite a different method of attack in the one to the other. The ball well directed at the forehead of the Indian species on account of the concavity of the frontal region, kills immediately, but does nothing more to the African than check for the moment its headlong rush; and it is only behind the scapula, in the region of the heart, that a bullet can be expected to be fatal. In describing the dentition the mistake, frequently repeated, is here perpetuated, of calling the tusks canine teeth, instead of incisors, as they are well known to be, the canines being absent. No reference is made, among the specific characters, to the peculiarities of the feet,—those of the Indian animal are smaller, less cushioned, and with more perfectly developed nails,—nor to the differences in the shape of the finger-like termination of the orifice of the trunk, both well-marked and important characters.

There are several very graphic accounts of encounters with elephants, both on horseback and on foot, the latter being the means most frequently or nearly always adopted by Mr. Andersson, because of his lack of the necessary supplies for maintaining an efficient stud. The

fatigue, painful thirst, and privation, which are the necessary concomitants of this latter form of the sport, seem too much for most constitutions, and the immediate risk from the charge of an infuriated bull, or a female with her calf, is great. A large number of valuable lives, amongst which must be mentioned that of M. Wahlberg, the Swedish naturalist, have been lost in this way.

As it was by the barter of the ivory he obtained that the author was enabled to get the supplies necessary for his progress in geographical and biological research,—other results of which in the latter field have been presented to the public in Mr. J. H. Gurney's excellent edition of 'The Birds of Damara-land,'—his description of the value of ivory as a mercantile product cannot but be of interest. From it we learn that the weight of the tusk of the male is, on the average, at least six times greater than that of the female, sometimes weighing over a hundred and fifty pounds and being more than ten feet long. As a rule, short tusks are proportionately heavier than long ones; and it is by no means easy to obtain two perfect teeth from the same animal, specimens with only a single tusk being far from uncommon, under which circumstances they are extremely well developed.

Speaking of the taming of the African elephant, the author remarks that it is, "I believe, equally docile as the Indian when domesticated, but we have no account of a negro tribe that have ever tamed one of these sagacious animals; their only maxim, as some one truly says, is 'kill and eat.'" For some years past, however, two specimens of the African species in the Zoological Society's Gardens have thriven and grown, one now being nearly adult and manageable, though not of so cowlike a disposition as its Eastern ally.

The hints and suggestions to the sportsman in South Africa will be found invaluable by any one who intends to visit that region, though a careful study of the detailed life of the huntsman may cause many an enthusiast to think twice before he starts on so precarious an adventure.

Hindoo Law; Defence of the Daya Bhaga; Notice of the Case on Prosoono Coomarr Tagore's Will; Judgment of the Judicial Committee of the Privy Council; Examination of such Judgment. By John Cochrane, Barrister-at-Law. (Allen & Co.)

THE British Executive in India engaged in a task involving no small responsibility when it undertook, in matters of contract, inheritance, and the like, to administer Gentoo law to the Gentoos and Mohammedan law to the Mohammedans. Not to mention the conflict between the Sunni and Shia sects of Mohammedans, and among the five great schools of the Hindoos, and their many ramifications, there is the case of a Hindoo converted to Mohammedanism and of a Mohammedan converted to Hindooism. Then there may be matrimonial alliances between members of the two great divisions, that may render it doubtful which law is to be applied. There is the case of the native who has become a Christian, and that of the Christian who has adopted one of the native creeds. At the moment we cannot positively say whether all these cases have occurred, but that of the native Christian presented itself

in *Abraham v. Abraham*, that of the Christian converted to Mohammedanism in reference to the estates of Col. Skinner, while that of the Hindoo converted to Mohammedanism has been mentioned and argued at the Privy Council within our own knowledge, though it may not, perhaps, have come to the front in any reported case.

It will be seen, therefore, that the administration of Hindoo and Mohammedan law by our Courts must not be viewed merely *per se*, but as drawing with it a responsibility of a much more varied kind. Not content with this, the native spirit of inquiry has perplexed our Courts with other difficulties which could not have been so easily anticipated. The native law, of either kind, being taken as established, it may be plausibly argued as a general proposition that anything not inconsistent with its express provisions may be in a manner welded on to it, and carried out by its authority. It is easy to see, however, that such a proposition, if accepted without reservation, might lead us very far; and we are inclined, on the whole, to refrain from expressing a decided opinion on a thesis stated in such general terms. But the long litigation as to the Tagore estates, and the very existence of the suit which forms the subject of Mr. Cochrane's labours, hinge upon this very proposition, which has, undoubtedly, presented itself to the astute Hindoo mind. A Hindoo gentleman of immense wealth, possessing landed estates larger than an English county, had the misfortune (as he considered it) to have a son who became a Christian. The father was a munificent man (the foundation of the Tagore Professorship of law will help to convey that fact to the English mind), and, to do him justice, it was no part of his scheme to reduce his son to poverty. He provided for him handsomely by gift *inter vivos*, but he resolutely determined to save the bulk of his property for those of his relations who, though more distant in blood, were nearer in religious belief. With this view he executed a most elaborate will, evidently drawn by a master of the English art of conveyancing, whereby he endeavoured to deprive his son of the inheritance which, by the Hindoo law left to itself, he would have had, and to entail his property on other relations one after another according to the true English fashion of a "strict settlement," but with the proviso that the English laws as to barring entail should not be applicable. If the whole manifest intention of the testator had been carried out, the son could never have taken any share of his deceased father's estate: first, because the father expressly declared that he should take nothing; secondly, because, by leaving an unbarred entailed estate to five or six people and their descendants one after another, the testator rendered it almost impossible that the reversion should ever fall in. By the Hindoo law of inheritance, the son, in the absence of any express disposition, would have taken the whole property absolutely; by the will of his father he was to take nothing, and would therefore have proved, as we have been informed, a loser to the extent of 15,000*l.* a year. It is not surprising that such a prize was most vigorously contested, but it is curious that, in the result, the Court of Last Appeal should have asserted the right of the Christian convert, on grounds of Hindoo law,

while it denied the claims of the Hindoo defendants, based upon a will of the purest English manufacture.

Mr. Cochrane's history of this extraordinary litigation is highly interesting, and there is no point, either of Hindoo or of English law, neglected by him. He is fully alive to the shortcomings of some popular English writers on native law, and does not hesitate to point out the errors of the long-worshipped Macnaghten. We cannot, in a limited space, enter fully into all the legal questions involved in the great Tagore case, but the principal features may be sketched without much difficulty. The general testamentary power of Hindoos in Bengal being admitted, it remained for the Court to consider whether the particular dispositions made by the testator were within that power. Setting aside undisputed and minor points, the principal provisions of the will may be described in a few lines. The testator, after declaring that he had provided sufficiently for Genander Mohun, his son, and that the son would take nothing whatever under his will, gave all his property to certain trustees, their heirs, executors, administrators, and assigns, in due conveyance form as known in Chancery Lane. There were trusts for sale and conversion, and out of the proceeds of the personality the trustees were to pay certain annuities, legacies, &c., and to stand possessed of the residue in trust for the person or persons entitled under the will to the testator's real property. As to the real property, passing over a charge of 100*l.* per month for the worship of family idols, and some other special provisions, we come next to the part of the will which has principally conducted to litigation. This is nothing less than a settlement in strict entail (after previous life interests to Joteendro Mohun and others) on the descendants of Joteendro Mohun born during the life of the testator; then on those who should be born after the death of the testator; and after failure of those entails, in like manner to another person and his descendants; then, in like manner, to the descendants of a third person, deceased; then to a fourth and fifth person, and their descendants, in the same way, the strict English terms of conveyancing being used in every instance, evidently by a draughtsman who was well versed in the art of tying up property to the utmost extent that the English law allows.

Without discussing a subsequent provision as to adopted sons, we may at once point out that such a will, even apart from the question of adoption, could not but lead to very considerable doubts. Can a Hindoo testator, merely because he is recognized as capable of making a will, be considered capable of creating the artificial estates of English law? Even if this power be admitted, can a Hindoo testator fetter an estate tail with the condition, inadmissible in England, that the entail shall never be cut off? Perhaps this was a non-essential question at the time of the recent litigation, for as yet no one had tried to bar the entail, and the Court might have admitted the power of entailing, and left that of barring as a problem for their successors to solve. But another important point arose immediately on the decision (which the Court arrived at) against the power of entailing. It was impossible to postpone the consideration of the question, who should take in remainder after

Joteendro's life estate. Should the property be considered thenceforth undisposed of, to go by descent according to Hindoo law, or could it, by any rule of construction, be made to go to Joteendro, thus accruing to him after and in addition to the life interest which the Court admitted? The prize was worth contending for, and the battle was bravely fought out. The Privy Council decided that the property, after the life interest, should go according to the Hindoo law of inheritance, so that the Christian son, thanks to his native law, will have it in due course. The surplus of the personal property is to follow the realty, so that, although an enormous fortune goes by the will to Joteendro for his life, Genander, the son, whom his father desired to disinherit, will have the whole in the end.

It would ill beseem us to question the propriety of a decision arrived at after so much argument and litigation. Still, without running much risk of incurring the penalties of "contempt," we may, perhaps, make a few remarks on their Lordships' train of thought as shadowed forth in the judgment. Two principal points were decided by their Lordships: the first, that the gifts to persons unborn at the time of the death of the testator were void; the second, that the limitations describing an inheritance in tail male were also void, because tail male is a "novel mode of inheritance" according to Hindoo law. The first proposition, as to an unborn person, is founded solely on a single passage in the *Daya Bhaga*, describing a gift as a "relinquishment in favour of the donee, who is a sentient person." From this, say their Lordships, "the law is plain that the donee must be a person in existence, capable of taking at the time when the gift takes effect." Then, by means of a wonderfully rapid process of reasoning, compounded of Early Roman Law, Clark and Finnelly's House of Lords Reports, and the Civil Code of Italy, all crowded into one page, their Lordships conclude that the position thus assumed as to Hindoo gifts must also hold with respect to Hindoo wills. Hoping always to be preserved from the fate of Mr. Skipworth, we must venture to feel a little doubt about the logical cogency of this very compendious, but, if we may be allowed the expression, somewhat patchy argument. The question of entail, we humbly think, might have been more practically disposed of, inasmuch as entails owe their existence in England to the statute *De Donis* of Edward the First, which cannot reasonably be supposed to affect the laws of property in India; but the Court was not satisfied to deal with it in so simple a manner. "It follows directly from this," said their Lordships (alluding to some European authority not treating of Indian law at all), "that a private individual, who attempts by gift or will to make property inheritable otherwise than the law directs, is assuming to legislate, and that the gift must fail, and the inheritance take place as the law directs." Mr. Cochrane seems to make small account of this and similar aphorisms which are scattered here and there; and, although we feel some diffidence in expressing an opinion, we can certainly sympathize with the author, who has so long taken an interest in the subject, and finds himself upset at last by such an arbitrary dictum as that above quoted. Mr. Cochrane very naturally argues, that the law of inherit-

ance is one thing, the law of disposition by will another. The disposition by will is, in its every word, a setting aside, *pro tanto*, of the law of inheritance, for otherwise the will would not dispose of the property at all. To say, then, that a will must fail which attempts to make property inheritable otherwise than the law directs, is either to say that there can be no disposition by will at all, which their Lordships certainly did not mean, or to say something which, perhaps, has a meaning, but which is too recondite for Mr. Cochrane to understand. We must confess that we share with the author this unfortunate want of intelligence. But the edict has gone forth; and henceforth, if the natives of India desire to enjoy the full blessings of the English real property law, they must seek the privilege (perhaps of somewhat doubtful value) through the medium of the Legislature.

We may now dismiss the Tagore case, without wearying our readers by discussing minutely all the points which were decided in it. Mr. Cochrane has analyzed the whole with great care, and has quoted every authority, perhaps, which can be found to bear usefully on each point. His work is clearly and vigorously written, with a pen which seems guided by the ardour of youth rather than by the hand of a veteran retiring on his laurels. We congratulate him on having produced so valuable a work; and we hope that the satisfaction which it has afforded him may be some consolation for the disappointment caused by a judgment which, in some respects at least, is adverse to the views which he so ably advocates.

THE ENGLISH IN FRANCE.

A Handbook for Travellers in France, Alsace, and Lorraine. Being a Guide to Normandy, Brittany; the Rivers Seine, Loire, Rhône, and Garonne; the French Alps, Dauphiné, the Pyrenees, Provence, and Nice, &c.; the Railways and Principal Roads. Twelfth Edition, entirely revised. With Maps and Plans of Towns. (Murray.)

AN English traveller of the time of James the First described Calais as a "beggarly exacting town, monstrous dear and sluttish." Things must have improved, however, at least for a time. "After Calais," so Walpole wrote from Italy, "nothing surprises me." When Yorick had eaten his first dinner there, he straightway remembered that if he died of indigestion, his six shirts, his black pair of silk breeches, portmanteau and all, must go to the King of France! The *droit d'aubaine* gave to His Majesty the property of all foreigners (except Scots and Swiss) who died in France, though the next heir was present; and as the right was farmed, the collector seized this strange sort of heriot, and there was no redress for the heir.

When Lady Morgan landed at Calais in 1816, people looked at the mark of Louis the Eighteenth's left foot on the pier as at the impress of a saint; the *douaniers* wore gold earrings and three-cornered hats, and it was the thing for men to go to mass. Thirteen years later the Revolution of 1830 was at hand. Lady Morgan went to Notre Dame de Calais, with "our Irish footman, who walked after us," and she saw only women, with but very few men, at divine worship. "We men

are not worthy," said a jesting Picard. "We are not now in 1816, but in 1829." Mrs. Ramsbottom's observations were as much to the purpose. She thought the table-cloths were called *Naps* out of compliment to Napoleon, and she was as much astounded as Mrs. Siddons had previously professed herself to be at a domestic circumstance: "When we went to accoucher at night," says Mrs. Ramsbottom, "I was quite surprised in having a man for a chambermaid; and," she adds, "if it had not been for the entire difference in the style of furniture, the appearance of the place, and the language and dress of the attendants, I never should have discovered that we had changed our country in the course of the day." Between the time of James the First, when the English traveller made the first quoted record against Calais, and the present time, many changes have taken place in the town and in manners; but there seems to have been least change in a direction where it was most required. As far as regards beggary, extortion, dearness, and sluttishness, we are told that, "in the opinion of many, this description will hold good at the present time."

The Handbook says that there is not much in Calais that is worthy of notice by an Englishman except the novelty, which is said somewhat in the spirit of Mrs. Ramsbottom. We think, on the other hand, that there is much in Calais that is especially worthy of remark by an Englishman—and by an Englishman especially. The cathedral was built by our English forefathers during the English occupation. The fine organ is, we believe, French, after the fashion of the Irishman's knife, to which the owner first put a new blade and next a new haft. The house of Eustache de St. Pierre, marked by a marble slab with a Latin inscription, is quite as interesting to us Englishmen as to a Frenchman. To the story of the citizens of Calais coming to Edward the Third with ropes about their necks, Voltaire was the first to make objection. In 'Les Oreilles du Comte de Chesterfield' (c. 7), Voltaire says:—"The French have repeated, one after the other, that the great Edward the Third caused six citizens of Calais to be delivered to him with ropes round their necks for the purpose of hanging them, because they had sustained a siege with courage; and that his wife Philippa's tears obtained their pardon. These romancers are not aware that it was the custom of those barbarous times for citizens to prostrate themselves before their victor, with halters round their necks when they had detained him too long in front of some miserable place. Certainly, the generous Edward had no desire to strangle the six hostages; on the contrary, he loaded them with presents and honours." French antiquaries have since well sifted the subject, and they have come to the conclusion that the citizens who ultimately went out to make the act of surrender were far from being volunteers, but were compelled to go, after much resistance. This may account for the fact recorded in the Handbook, namely, that the citizens not only went unrewarded by their own king and countrymen, but were compelled to beg their bread in misery through France. It is said that they were patriotic enough to leave the town voluntarily, being unwilling to live under the foreigner

whose mercy they had sought with fear and trembling. If they left by constraint of the enemy, the undoubted fact of the miserable condition into which they fell is still more inexplicable. It is quite certain that Eustache de St. Pierre remained in Calais under the English rule. He had done his heroic best, during eleven months, to save the town over which he presided, and having gloriously failed, he continued to live in it, the object of benefactions on the part of the victors! The English possession lasted from 1347 to 1558. In 1363 Edward established the "staple of wool" in a Guildhall at Calais, a mansion which is now known by the name of the "Hôtel de Guise." When an English king appointed an Englishman to be "Captain of Calais," it was warrant for the bravery and prudence of the man who held that responsible post. It was a post which patriotic Frenchmen frequently strove to abolish, but so many fruitless attempts were made that a proverb arose out of it. The Marquis de Bouillé, in his 'Histoire des Ducs de Guise' (an honour to French literature), states that a man's inefficiency was often satirized by saying, "He is not the sort of man to turn the English out of Calais." The man, however, came in due time. The Duc de Guise, with 30,000 men, fell upon the little worn-out garrison, and put an end to above two centuries of occupation. The Englishman who looks on the bust of this lucky Duke Francis, which is in front of the Hôtel de Ville, may touch his hat to that presentment of bravery and good fortune without doing any dishonour to Lord Wentworth, who defended Calais till he had lost half the garrison, and resistance became worse than a folly. "Les braves sont de tous les pays." Henry the Second gave the "wool staple" to Guise. Our Henry the Eighth was the last king of England who slept in the house, which is, as we have mentioned above, the "Hôtel de Guise." "Calais," says the Handbook, "was dear to the English as the prize of the valour of their forefathers, rather than from any real value which it possessed." If Queen Mary really said that, when she died, "Calais" would be found written on her heart, she was not moved by any English sentiment. She was the wife of a King of Spain, and she looked upon it, not as her predecessors had done, but as a portion of the Spanish dominion in Flanders.

Of late years, Calais, the sanctuary of so many fallen kings of fashion, the Refuge for the Destitute Wicked, the place where Lady Hamilton was left to starve, and where she was ignobly buried in a corner of a field, where now the grave of her who enabled Nelson to fight the battle of the Nile would be hard to find,—Calais has again partly fallen into the hands of the English. The bobbin-net (*tulle*) trade here and at St. Pierre *lez* (or, near) Calais flourishes in rivalry with that of England. Nottingham weavers, boys and girls,—the latter especially,—thrive here. As at Boulogne, many of the girls intermarry with natives; and we cannot say of such unions, what was said of that of Winnifred, the dairymaid, with Squire Bickerstaffe, namely, that she had spoilt the blood of the Bickerstaffes, but had improved their constitutions.

"All that there is of interest to an English-

man in Calais," according to the Handbook, "may be seen in an hour or two." But Calais abounds in interest for an Englishman, from the moment he passes the gate which Cardinal Richelieu built, and which Hogarth has annexed to English art. With this Guide in hand, and the 'Chronicle of Calais' (published by the Camden Society) to read on the sands, (the natural history and the uses of those peculiar sands are worth studying), or at his inn, he will find amusement and instruction for a week.

Let us notice, by the way, that travellers must take some of the history in the Handbook with a certain reserve. For instance: "The Hôtel Dessin, where Sterne and Sir Walter Scott lodged, in Rue Royale, is converted into baths, a museum, and schools." On this we have to remark, that the year after Sterne lodged there, the hotel—at least the part of it in which the Sentimental Traveller slept—was burnt down. When it was rebuilt, a new "Sterne's room" was built with it. It was the room in which Thackeray, taking it for the original, lay and moralized, as if he were in the old place, and as if he were communing with the old spirit of the place!

But if the traveller goes through France at the same rate as we have done with the Handbook, before he can get back again Archbishop Manning's new cathedral will be a solid fact. It is, in a measure, the same with us and the Handbook before us. It is a book that may be turned to more use than a guide through France. For instance, if it be compared with one of the old Planta Guides, once as familiar as a Murray, or with the first edition of Mr. Murray's Handbook, the reader will find himself going pleasantly through a course of comparative (literary) anatomy. Different editions of the handbooks seem to refer to different nations and peoples. The weights and measures have gone with the wigs and jack-boots. The coins have other names than they had when the French wit said "Charles Dix est neuf." The rules for travelling have changed as often and as completely as the dynasties. The stereotyped phrase about French politeness seems as old as 'Vive Henri Quatre,' a song which will, perhaps, or perhaps not, restore that once pleasant characteristic of the old Frenchman of the old school. It may be that our neighbours have not grown ruder, but that as natural politeness has become the universal inheritance, the ancient Frankish civility is not so striking,—it certainly is not,—as it used to be.

With an old-fashioned Guide and this perfect modern Handbook, a tourist may travel and compare, as he goes, old times and old fashions with the present prevailing manners and customs. He may see as many English in Calais and Boulogne as ever, but they are birds of passage mostly. There is no longer the large English population who used to settle themselves in either place, for the sake of economy, or hide themselves, for various prudential considerations. It is the same at St. Omer. Father Parsons founded there a "Jesuits' College" for the education of young Englishmen. In its place stands the "Seminary" for the same purpose, the education of British subjects who are members of the Church of Rome. But, for the old crowds of pupils, we find that "there are not more than

fifteen or twenty students at present"; and, in place of the British population, the Handbook simply records that "several English reside here." So again at Douai. The cavalry barracks "Aux Grands Anglais" were formerly "the English College or Seminary, founded, in 1569, by Cardinal Allen, an Englishman, for the education of Catholic priests for England and Ireland." It was not the only institution of the kind; but of the English, Irish, and Scotch Seminaries, once so numerous at Douai, "only the Benedictine College, in the Rue St-Benoît, remains." John Kemble and John Miller, or Milner, as the celebrated Roman Catholic divine chose subsequently to call himself, were fellow students at Douai. The latter has left on record that, in the Douai plays or speeches, he was a better elocutionist than Kemble. The future actor was somewhat given, or rather inclined to give himself, to poetry; but the Muse would have nothing to do with him. Some of the "Fugitive Poems," which he rashly published, were, no doubt, early attempts made at Douai. They were so bad that Kemble bought, begged, borrowed, or stole all the copies on which he could lay hands, and destroyed most of them. His parental feelings saved seven, which were found in his library at his death. Copies are now bought at sales merely because they are scarce,—merit is no consideration,—at prices varying from 15s. to 2 guineas.

St. Omer and Douai are not more desolate, as far as regards settled British residents, than Fontainebleau. That pleasant place was, in the last half of the last century, the Paradise of English families; a circumstance on which O'Keefe founded his comedy-farce of 'Fontainebleau; or, Our Way in France.' Almost the only reminiscence of those extremely fashionable people is in the "Hôtel de Londres." That a few residents are still to be found, as well as many occasional visitors, we gather from the intimation in the Handbook, that there is "English Church Service in the Temple Protestant, in the Rue de la Paroisse, when there is a clergyman here." What Fontainebleau was to our gay "for-bears" in summer, the regal and exquisitely charming city of Nancy was to the same English sojourners on the Continent in winter. A winter in Nancy was far pleasanter than one in Paris; but, in the present time, the city of arts, science, war, and luxury has no such visitors. The place and its associations (Austria still having the influence there of the tip of the little finger of Hapsburg-Lorraine) are thoroughly well condensed in the Handbook, but there is no chronicling of a resident English society. Tours inherited the English favour which Nancy long enjoyed; and, we suppose, still possesses some share of that popularity. The Handbook, speaking of this city on the Loire, says, "This place has long been a favourite residence for English, owing to the mildness of the climate and the unusual number of good houses to let." The tower, enclosed in the infantry barracks, is the only part remaining of the castle built by Henry the Second of England in the twelfth century. Another place much connected with English names is Montpellier. Thither, ignorant English physicians used to send the consumptive patients whom they could not cure, to be killed by its cold winds, its clouds of dust, its blazing sun, and its variable climate.

When the English patients died, the orthodox French denied them a grave. Young's Narcissa (Mrs. Temple) was buried in a garden. Since then, English people have declined to die,—and, therefore, do not live,—at Montpellier.

We have not time to examine further into the old stations of the English in France, but we can promise our readers that they will gain much information by pursuing the subject through the interesting pages in the Handbook. We may add a suggestion to enable tourists to take a route out of the course of ordinary travellers. A couple of stout pedestrians would find much novelty in pursuing the track by which Edward the Third approached Paris and retired. The way from the coast to the capital thus trodden is a new route. Tourists, of course, would not traverse it with the banner of England flaunting over them; and they would be courteously silent on their choice of route. This being thoroughly understood, we can promise them that any couple or more of luxurious young Englishmen requiring a thorough change would find this expedition as difficult, disagreeable, and uncomfortable as their best friends could desire.

NOVELS OF THE WEEK.

The Middle-Aged Lover. By Percy Fitzgerald. 2 vols. (Bentley & Son.)

Hester Morley's Promise. By Hesba Stretton. 3 vols. (H. S. King & Co.)

Arthur Bonnicastle. By J. G. Holland. (Routledge & Sons.)

THERE is a good deal of humour in Mr. Fitzgerald's little story, which, though of the slightest possible texture, may serve to help the passage of an idle hour in vacation. The chief character in the book, which throughout is rather farcical, is one Braham Nagle, a shifty musician, whose unabashed mendacity, and unblushing attempts to make everything and everybody work together for the advancement of his own interests, would be very diverting on the stage. This worthy has a gifted daughter, a beauty and a vocalist, on whose merits he hopes to climb to fortune; and he eventually succeeds in doing so in an unexpected manner. The incidents of the tale are few, and principally resolve themselves into the plotting of a number of harpies, whose different modes and degrees of self-deception are well hit off, against the liberty and supposed property of an invalid gentleman. We will not reveal how they are outwitted. The story is one of very modern life, but apparently is dated before the Act for the Abolition of Imprisonment for Debt.

'Hester Morley's Promise' introduces the reader to a little circle of dissenters in a midland town, the quiet current of whose lives is agitated by a complicated tale of passion, diversified with many incidents, and embracing an actual adultery and two attempts at murder. Not that the book depends upon such minor points altogether for success. There is a good deal of power, and evidently not a little experience of life shown in the characters which compose "the Church" at Little Aston. David Waldron, M.P., the patron and supporter of nonconformity in that region, liberal in politics, but extremely chary of extending "the franchise of the New Jerusalem," and John

Morley, a man of a higher type, though not more charitable in his ecclesiastical views, are two of the central figures involved in the cycle of events. John Morley, a student, a widower, and advanced in years, takes to himself and to the old gloomy book-shop in the market-place, a young, gay, thoughtless wife. She has been nurtured in the "darkness of the Establishment," and John's own misgivings as to her soul's welfare are aggravated by the ill-timed warnings of the "brethren," who with familiar self-sufficiency take upon themselves to remonstrate against brother Morley's choice. So inauspicious a beginning of married life does not lead us to expect any happiness for this ill-matched pair. A former lover appears upon the scene, and upright John Morley's home is ruined, his character darkened and embittered, by a black sheep of the chosen fold. But before the crash, John's sweet daughter, Hester, has promised, for her father's sake, to be true to the new relation she has formed with his young bride. The keeping of this promise through long years, the reconciliation with it of conflicting duties, the growth of Hester's character by its means, and the purgation of Robert Morley's through the chastisement which Hester's constancy brings home to him, are well worked out, and show the author to have some insight into character, and an eye for the subtle influences which go to mould it. We are not inclined to place all parts of the book on an equal plane of merit. Miss Waldron is surely too coarsely drawn, even for the vulgar sort of devotee she is intended to typify; the episode of the old clothes is in bad taste, and has no humorous side; but when our author deals with serious and pathetic topics, she shows herself a writer of purity and skill. Perhaps the tenacious canine sort of attachment of the fanatic or lunatic Lawson for his master's first wife is the only very original point in the story.

Of late much has been added by the novelists of America to our knowledge of the social life of that most interesting land. The present tale by Mr. Holland gives us a new aspect of the national character. The scene of his selection is the Eastern region, which has passed through the transition period that is antecedent to anything offering permanent characteristics, and in which the distinctive marks of an old and self-contained civilization present themselves in full relief. Though it is probably true that political power has passed westward, and that the future of the nation will more and more depend upon the turn which civilization takes in the vast regions which now receive the surplus population of Europe, it is still to New England and Eastern rural life that we must look for the best types of that national character which is derived directly from our own, and is so interesting both in its obvious derivation and its not less pronounced divergence from the parent stock. One of the most marked points of difference which strike an Englishman is the demonstrativeness of Americans. Their fluency of expression, their ready grappling with all sorts of subjects on which Englishmen are too proud or shy to speak, is, perhaps, the most noticeable of all their peculiarities. This is, no doubt, fostered by their whole educational training, the publicity which is given to the youthful exertations of school and college; their "society-system" at the Uni-

versity, and the nature of their political institutions. But these are only effects reacting upon their cause. What is really interesting in the matter is the indication which it furnishes of the historic fact, that the Northern Americans are descended from a nucleus of preachers and political orators, whose disciples, principally drawn from our lower classes (in all nations the most demonstrative, because the least conventional), settling down with their chosen leaders, worked out their own national life uninfluenced by the educational and social surroundings of the English commonalty. We have been led to these remarks by the fact that Mr. Holland's book, dealing with the religious biography of a young American, illustrates this national tendency in a remarkable degree. No portion of it will be more strange to an English reader than the picture which it presents of youths of fifteen addressing crowded audiences upon the subject of their religious experience, or of grown men returning to their old school and saluting a valued master with kisses and tears of joy. Yet, in many respects, the book is so true to nature, that we cannot doubt the facts being possible. We trust our readers will not be deterred by these oddities, though, to our minds repulsive enough, from reading a book which traces with skill the growth of an estimable character, and illustrates many of the humorous as well as graver characteristics of the author's countrymen. At the present time, a good deal which bears upon the question of voluntarism in ecclesiastical matters will be found worth notice. The Vandalism which pervades the spelling appears to be systematic, so any remarks upon it would probably be thrown away.

BOOKS FOR THE YOUNG.

How Frank began to climb the Ladder, and the Friends who lent him a Hand, by Charles Bruce (Edinburgh, Nimmo), is a pretty and pleasant story. It illustrates the power of perseverance and patience in the pursuit of knowledge under difficulties; but, when there are ragged schools where boys anxious to learn their letters are welcomed like prodigal sons, we cannot quite understand how it was that Frank had so much trouble in learning to read; neither do we think that Mrs. Penfold and her son, who began to feel an interest in Frank, would have been content to lose sight of him after that one pleasant evening lesson. The glimpse of hospital life is touching and real. This is a book that is very suitable as a reward, or for reading aloud to a class of Sunday School children. We like it much better than the more pretentious work by the same author, which he calls an "Historical Tale of the time of Henry the Eighth," and which is sent us by the same publisher. The story of John Heywood is about the persecutions of Protestants by Catholics for reading and possessing the works of Wickliffe, and especially his translation of the Bible. There is a martyrdom at Smithfield, and much mischief and cruelty exercised by a wicked priest. The author seems ignorant that persecution for religious belief was not confined to one side only.

Twilight and Dawn, by the Author of 'Four Messengers,' &c. (Bell & Daldy), is a pleasing book, full of gentle counsel and delicately-written stories by way of illustration. The tone is more depressed than we would generally care to impart to children, and some persons might have qualms of conscience about the love affairs; but the teaching of the book is so true-hearted that it must plead in mitigation of judgment on the romance. Our own favourite story is the one called "I remember." The incident of the grapes

which the little girls had saved up for the sick poor people, but were supposed to have eaten up so hastily, stalks and all, and were reproved for greediness in consequence, is both true and amusing.

The Author of *Friendly Fairies, or Once Upon a Time* (Edinburgh, Nimmo), owns to having made "considerable alterations" "to suit the tales to the taste and capacity of young English readers." The "alterations," which the author considers improvements, somewhat resemble the thick black lines with which it is attempted to freshen up the plates of old and worn engravings: the delicacy and the beauty are both destroyed. A touch of pantomime and burlesque is given to some of our old favourites. Perrault and Madame d'Aulnoy would grieve over the condition of "the taste and capacity of young English readers," and we can see no reason why they should not have been allowed to read the tales as they were written. 'Prince Charming' and the 'Blue Bird' are the two stories that have suffered the most; but the quaint grace of 'Riquet with the Tuft' is also injured. 'Johnny's Journey' is a modern and less known story: it is well told, but we do not like it so well as the real old nursery legends which have their roots in the dim distant long ago.

After reading *Hoity Toity, the Good Little Fellow*, by Charles Camden (H. S. King & Co.), we cannot pretend to solve the mystery of who or what Hoity Toity may be, but that he is a very good little fellow, nobody who reads this record of his sayings and doings can for a moment doubt. He seems to be a sort of genuine Robin Goodfellow, and, with his two-tipped staff, called "Easeum and Stoppum," he brings people who go wrong back to the right way; he helps all things that are weak and helpless; he reads good lessons to those who are low spirited or ill tempered; he comforts those who are in trouble; and with all this, he will amuse everybody who reads the story, which shows that Hoity Toity was clever as well as good, and that Mr. Charles Camden must be clever too, or else, perhaps, Hoity Toity helped him, as well as all the rest! Grown-up people will, we think, be as much pleased to make Hoity Toity's acquaintance as the children. Some of the illustrations are quaint and ingenious.

Hubert Montreuil; or, the Huguenot and the Dragoon, by Francisca Ingram Ouvry (Bell & Daldy), is a story of the days in France when the Catholic party was in the ascendant, and the Huguenot party suffered under all the oppression and cruelty which has marked the war of religious creeds from the beginning of Christianity. The history of the religious troubles which followed the Revocation of the Edict of Nantes is a sorrowful period of French history; and France has had more reason to rue the emigration which drained from France some of her best sons, to say nothing of trade and industry, than the people who suffered the persecution. It was an impoverishment she has never ceased to feel. Writers of religious stories connected with that period take each of them all the virtues to their own side, and lay all the faults on their adversaries. Penal laws against religious opinions are ugly reading, and Catholics and Protestants alike have need to pray for the forgiveness of Heaven and each other. In the meanwhile, it is not tales written from the Catholic or the Protestant point of view that will heal the feud between them. Still 'Hubert Montreuil' is an interesting and romantic story, and is a perfectly safe book to give to young people, for the example of willingness to suffer for conscience sake is always a good example, and a lesson that cannot be too forcibly taught.

OUR LIBRARY TABLE.

Those who wish to spend a pleasant afternoon over a book of travels, not in new but in well-known countries, have only to turn to Mrs. Betham-Edwards's *Holiday Letters*, in which she writes of three oddly-chosen places, Cairo, Athens, and Weimar. The publishers are Messrs. Strahan & Co.

We shall not do more at the present moment than merely note the appearance of the third volume of the official *Ancient Laws and Institutions of Ireland*, published in Dublin by Mr. Thom, and in London by Messrs. Longmans & Co.

WE have on our table *Quantitative Chemical Analysis*, by T. E. Thorpe, Ph.D. (Longmans);—*Centrifugal Force and Gravitation*, by J. Harris (Trübner);—*The Science and Art of Nursing the Sick*, by Æ. Munro, M.D. (Hamilton & Adams);—*The Calendar of the Months; or, the Young Naturalist Abroad*, by the Rev. J. G. Wood, M.A. (Routledge);—*Proceedings of the Belfast Natural History and Philosophical Society for the Session 1871-72* (Belfast, "Northern Whig" Office);—*The Children's Mirror*, by F. Neebe, Ph.D. (Longmans);—*The Latin Year*, Part II. (Pickering);—*Eränsische Alterthumskunde*, by F. Spiegel, Vol. II. (Leipzig, Engelmann);—*Epigrafi ed Opuscoli Ellenici Inediti*, by N. Camarda, Vol. I. (Palermo, Lima);—*Hovedstromninger i det 19de Aarhundredes Litteratur*, by G. Brandes (Copenhagen, Boghandel). Among New Editions we have *A Synopsis of English History*, by the Rev. G. Bartle, D.D., LL.D. (Longmans);—*Notes on England*, by H. Taine, translated by W. F. Rae (Strahan);—*The Rhine from Rotterdam to Constance*, by K. Bædeker (Leipzig, Bædeker);—*Switzerland*, by K. Bædeker (Leipzig, Bædeker);—*Northern Germany*, by K. Bædeker (Leipzig, Bædeker);—*Cornish's Stranger's Guide through Birmingham* (Birmingham, Cornish);—and *The Antiquities of Arran*, by J. M'Arthur (Edinburgh, Black). Also the following Pamphlets: *The Natural History of the British Diatomaceæ*, by A. S. Donkin, M.D. (Van Voorst);—*The Micrographic Dictionary*, Parts XI. and XII. (Van Voorst);—*The Shortest and most Complete Way to Master French Genders*, by Max Muret (Relfe);—*Report of the Fifth Annual General Congress of the International Working Men's Association, held at the Hague*, by M. Barry (Arnold);—*Northampton Exhibition of Leather Work, 1873, Report of the Jurors with the Awards* (Hall);—and *The Second Year of the Crèche*, by M. Hilton (Morgan & Chase).

LIST OF NEW BOOKS.

- Theology.**
Martineau's (J.) *Studies of Christianity*, 8vo. 7/6 cl.
Law.
May's (Sir T. H.) *Treatise on the Law, &c. of Parliament*, 7th edit. 8vo. 40/ cl.
Tulloch's (Capt.) *Elementary Lectures on Military Law*, 2nd edit. 8vo. 5/ cl.
Underhill's (A.) *Treatise on the Law of Torts*, cr. 8vo. 6/ cl.
Poetry.
Boulding's *Mary Queen of Scots, an Historical Tragedy*, 2/6 cl.
Latin Year, Part 2, edited by W. Loftie, 16mo. 5/ cl.
History.
Huyshe's (Capt. G. L.) *Red River Expedition*, cheap edit. 8/ cl.
Newman's (J. H.) *Historical Sketches*, 1st series, 2nd edit. 6/ cl.
Geography.
Spence's (L. M. D.) *Civil Service Geography*, 4th edit. 2/6 cl.
Philology.
Ollendorff's *New Method of Learning Italian*, 6th edit. 7/ cl.
Thucydides, *Speeches of*, translated into English, by H. M. Wilkins, new edit. 8vo. 6/ cl.
Yates's (M. V.) *Civil Service English Grammar*, 12mo. 2/ cl.
Science.
Richards's (Major W. H.) *Military Surveying*, 8vo. 14/ cl.
Thorpe's (T. E.) *Quantitative Chemical Analysis*, 12mo. 4/6 cl.
Todhunter's (L.) *Trigonometry for Beginners*, new edit. 2/6 cl.
General Literature.
Caldwell's (H.) *Art of Doing Our Best*, new edit. 12mo. 2/6 cl.
Evans's (T. W.) *History of the American Ambulance*, 35/ cl.
Ewald's (A. C.) *Our Public Record*, 8vo. 9/ cl.
Garden of Life, 18mo. 2/6 cl.
Gaskell's (Mrs.) *Novels*, Vol. 4, 'Cranford,' new edit. 3/6 cl.
Graham's (E.) *Lover and Husband*, cr. 8vo. 2/ bds.
Handbook of Proverbs, &c., edited by J. A. Mair, 12mo. 1/ bds.
Kingston's (W. H. G.) *Millicent Courtenay's Diary*, cr. 8vo. 5/ cl.
Love or Pride, adapted from the Swedish, by A. Wood, 10/6 cl.
Munro of Fort Munro, edited by Mrs. Clarke, cr. 8vo. 2/ bds.
Munro's (Æneas) *Science and Art of Nursing the Sick*, 7/6 cl.
Napoleon the Third, *Posthumous Works*, &c., collected by Count de la Chapelle, 8vo. 14/ cl.
Richardson's (W.) *Timber Merchant and Ship Owner's Freight Book*, cr. 8vo. 6/ cl.
Rogers's (F.) *Specification for Practical Architecture*, 8vo. 15/ cl.
Routledge's *Every Boy's Annual for 1874*, edited by E. Routledge, royal 8vo. 6/ cl.
Wallis's (H.) and Fletcher's (M.) *Leaves of Fancy*, 12mo. 3/ cl.
War Office List, 1873, 8vo. 4/6 swd.

GREAT ENCOUNTER.

SUCH as I am become I walked one day,
Along a sombre and descending way,
Not boldly, but with dull and desperate thought:
Then one who seemed an angel—for 'twas He,
My old aspiring self, no longer me—
Came up against me terrible, and sought
To slay me with the dread I had to see
His sinless and exalted brow: we fought;
And, full of hate, he smote me, saying "Thee
I curse this hour: go downward to thine hell."
And in that hour I felt his curse, and fell.

ARTHUR O'SHAUGHNESSY.

NOTES FROM THE UNITED STATES.

Boston, August 4, 1873.

A NOTEWORTHY feature of our summer-book season has been the unusual popularity of books of travel. For some years the sales of books of travel have not been very large, and until recently the publication of such works was considered as rather a doubtful venture, except in the case of authors whose names were a guarantee of something especially good. Even Mrs. Stowe's 'Sunny Memories of Foreign Lands' was not a brilliant financial success, and I suppose that for the past twenty years, until now, but a small number have had anything like what the publishers would call a "handsome run." It is possible that the quality of some of the recent books of travel has had something to do with their success; but it seems also true that the taste for such reading has revived. I learn that Mr. Charles Dudley Warner's 'Saunterings,' which is well described by its name, and had, to be sure, the advantage of coming before the public as the work of the author of 'My Summer in a Garden,' has sold 20,000 copies; that Mrs. Helen Hunt's 'Bits of Travel,' which relied more upon its intrinsic merits, has attained 10,000; and that Miss Kate Fields's sketches of what she has observed and thought while on her visit to England, contained in a dainty little volume entitled 'Hap-Hazard,' is one of the liveliest books of the season. Among other books which have attracted attention since I last wrote is Miss Phelps's bold essay on 'What to Wear,' published by Osgood, in which the authoress of 'Gates Ajar' attacks the present styles of female dress as productive of bad health, bad manners, and bad morals, and recommends the remedy. Another publication of Osgood's which has had a rather unexpectedly good sale, is the 'Memorial of John Stuart Mill,' from the London *Examiner*, betraying a more general interest in the philosopher here than was suspected, though, of course, among the scholarly few he was held in the highest estimation. Osgood publishes a guide-book for 'New England,' which resembles in form and arrangement Baedeker's Continental Guides, and well supplies a general want. The memorial volume of the sister poetesses, Alice and Phoebe Cary, is supplemented by a companion volume, containing their last poems, edited, like the former, by Mrs. Mary Clemmer Ames, and got up in a similar tasteful style. It is published by Hurd & Houghton, who have also issued an original work by Mrs. Ames, or rather a collection of her contributions to the press, entitled 'Outlines of Men, Women, and Things.' Mrs. Ames is the well-known Washington Correspondent of the *Independent*, and other high-class papers, has a sprightly and discriminating manner, and in these essays gives some interesting pictures of famous places and personages, both of the past and present. Her work as editor of the Cary books was done with all the zeal and appreciation of a near friend; and, indeed, these books are excellent in their tone and tendency, as well as valuable mementoes of two sweet poetesses and good women. Perhaps the most important addition to our useful knowledge during the past two months has been the publication of Dr. J. W. Foster's 'Prehistoric Races of the United States,' which, for the first time, presents in compact and logical form the archeological discoveries which have been made from time to time, but for the most part within the past few years, in this country.

The subject of the mysterious mounds, with their relics, which have been found in the Mississippi and Missouri valleys, is discussed at great length, and after evident long study, and the work is amply and suggestively illustrated. Dr. Foster died soon after completing the work. His work is published by S. C. Griggs & Co., of Chicago, and is at once a specimen of the excellence of book-making in the far west, and impresses one with the desirability of the further earnest pursuit of antiquities as a science in the United States. Harpers have issued a genial book for summer reading and reflection in William C. Prime's 'I go a'fishing,' which is a combination of sporting adventure and of a good-natured, healthy philosophy; and Col. John W. Forney's 'Public Men,' comprising a series of sketches of political celebrities who have figured in Washington during the past quarter of a century. Col. Forney has long been a prominent Pennsylvania politician and editor, was several times Clerk of the national House of Representatives, and was afterwards Secretary of the United States Senate; and he has taken a leading part in many of the political events since Mr. Buchanan's accession to the Presidency. His knowledge of politics, and his personal intimacy with almost all the public men of both parties during the period of which he writes, have given him the opportunity of making an entertaining volume, and this he seems to have done. The interiors of the White House and the houses of statesmen are described *con amore*, and we have many new glimpses of character in a plain, familiar style. Lee & Shepard promise, in the early autumn, the autobiography of the "learned blacksmith," Elihu Burritt, formerly Consul at Birmingham, and well known in England as interested in the emigration question. The book will be called 'Ten Minutes' Talks on all Sorts of Topics,' and will include, besides the autobiography, a number of Mr. Burritt's essays. The same firm will publish a collection of hitherto uncollected pieces of Douglas Jerrold, with the general title of 'Fireside Saints,' the editor being Mr. J. E. Babson, known as "Tom Folio."

Holt & Williams have been issuing a noteworthy series of fiction and miscellany, for the most part translations of Continental authors of established reputation, under the general title of the "Leisure Hour Series." They are published in cheap cloth covers, and comprehend stories which, while healthful and not sensational, are pleasant and far from dull reading. Among them I may mention translations of Freytag's last novel; Cherbuliez's 'Joseph Noirel's Revenge'; Madame Craven's 'Fleurange'; Tourguénief's 'Fathers and Sons'; 'Smoke,' 'Liza,' and 'On the Eve'; Spielhagen's 'What the Swallow Sang'; Droz's 'Babolain'; 'Around a Spring,' and 'Prosper'; Goethe's 'Elective Affinities'; and About's 'Man with a Broken Ear.' Besides these the series contains a certain class of English stories, Mr. Hardy's 'Under the Greenwood Tree' and 'A Pair of Blue Eyes'; Mr. Palgrave's 'Hermann Aglia'; Mrs. Jenkin's 'Who Breaks—Pays'; Louisa Parr's 'Hero Carthew'; 'A Slip in the Fens'; 'The Wooing O't,' and 'My Little Lady.' Among Osgood's announcements for the coming month or six weeks are Dr. Joseph P. Thompson's lecture on 'Church and State,' which has already been published in Germany; Col. Higginson's Newport essays, with the title of 'Oldport Days'; a work on 'Tourmaline'; a collection of T. B. Aldrich's short stories, including 'Marjorie Daw'; and a complete edition of Howell's poetical works.

G. M. T.

DR. HAYMAN AND THE EDINBURGH REVIEW.

BEING absorbed in examining a very difficult and important, as well as knotty, point in Latin literature, which, singular to say, has entirely escaped for centuries the notice of all the critics and scholars, and which engrosses my attention to the exclusion of every other subject of classical interest, I failed to notice at the proper time the appearance of the second volume of Dr. Hayman's excellent edition of the *Odyssey*, and might have

been indifferent to it up to this date had not a friend recently placed in my hands the *Athenæum* of the 22nd of March, containing a review of its prefatory matter touching the present state of the Homeric controversy, which attracted me to the book itself.

I find in his Preface that Dr. Hayman is under the complacent impression that he has replied with crushing force to some arguments I advanced in the *Edinburgh Review* in April, 1871, in support of the view taken of the poems of Homer by the ancient Chorizontes.

Dr. Hayman is kind enough to inform his reader, who may be unacquainted with my article, that he has completely demolished me and my "unsubstantial" arguments by simply replying to a few points "taken at random." I shall be much more respectful to him, for I shall take every one of his points seriatim.

He begins by guardedly saying that I "seemed" to be in error in denying that ἦθος has the digamma in the *Iliad*, for he finds that Bekker's (!) text has it.

Until Bekker published his 'Carmina Homerica' at Bonn, in 1858, every other edition is without the digamma. Dr. Bekker, in tampering with the text of Homer, has not improved it, when the poet's μετά τ' ἦθεα καὶ νομόν is good Greek, while the German doctor's μετά ἦθεα καὶ νομόν is very indifferent Greek, if Greek at all, which requires μετά ἦθεα νομόν τε,—considering which Dr. Hayman is particularly unkind to the memory of Homer by suggesting that the tau with an apostrophe (τ') is "a diaskeuast's stop!"

"Another oversight of the reviewer," says Dr. Hayman, "has made him deny that Homer, meaning the author of the *Iliad*, uses the word θύρη in the singular." It occurs, he says, in the 24th book:—

ὄσση δ' ὑπόροφοιο θύρη θαλάμοιο τένκεται.

He might have also quoted from the same book:—

θύρην δ' ἔχε μόνος ἐπιβλήs.

Dr. Hayman must think my turn of mind very peculiar if he supposes that, with my belief about the so-called "Homeric" poems, I have no suspicion about the 24th book of the *Iliad*, when it has not the spirit, the vigour, the art, the splendour and the dignity of the rest of the poem; has allusions to manners and customs of which there is no trace in the other books; a different language, a different mythology, a different conception, a different treatment, different sentiments, different embellishments—discrepancies and contradictions standing forth upon its page as plentifully as upon the page of the *Odyssey*. For which reasons I abstained throughout the article in the *Edinburgh Review* making a single reference to that book, as illustrating the truth of the Chorizontic doctrine. I am, then, about the very last person to be called upon to stand by it as to the use of θύρη in the singular.

I am enabled to meet Dr. Hayman again when he questions my statement, that the annual twelve days' festival of banquets in honour of the Gods, at which they were all present, noticed in the *Iliad*, had gone out of vogue by the time of the author of the *Odyssey*. At any rate, there is no trace of it in his poem. The passage to which Dr. Hayman refers (*Od. i. 22-4*) was known to be allegorical in the days of antiquity. Here is the note of the old Greek critic:—*Μυθικός μὲν φασὶ τὸν Ποσειδῶνα εἰς Αἰθίοπας κατὰ καιρὸν ὠρισμένον παραγινόμενον παρ' ἐκείνων τιμᾶσθαι ἀλλεγορικῶς δὲ Ποσειδῶν λέγεται τὸ ὕδωρ ἐπεὶ δὲ τὸ ὕδωρ ἦτοί ο ὠκεανὸς τὴν πᾶσαν χθόνα κυκλοῖ, καὶ ὅτι ὁ Νεῖλος κατὰ καιρὸν ὀρσόμενος ἀρδεύει τὴν τῶν Αἰθίοπων γῆν καὶ αὖξαι τὰ δένδρα, κατὰ τοῦτο λέγονται τὸν Ποσειδῶνα ἦτοί τὸ ὕδωρ τιμᾶσθαι παρ' αὐτῶν ὡς πολλῶν ἀγαθῶν ἐκείνοις παρεκτικόν.* Dr. Hayman may not believe with the ancient scholiast, that Neptune going at an appointed time to the Ethiopians to be worshipped typifies that people worshipping the Nile at the stated season when it overflows its banks, and, irrigating the soil, causes vegetation to flourish.

Dr. Hayman naturally prefers his own note:—"Poseidon is got out of the way that the hero may have a fair start, in book ε, on his raft. He knows nothing of what goes on, even on the sea, in his absence." A view condemnatory of the *Odyssey* being of the same date as the *Iliad*, in which poem Neptune knows everything going on in his own domain—the sea. Homer makes him supreme on the ocean, and, being the brother of Jupiter, as powerful, giving that as the reason—*ἡ μὲν ἀμφοτέρουσιν ὁμῶν γένος, ἡδ' ἰὰ πάτρην*—and, putting him on a par with the god of the air—*ἀλλὰ Ζεὺς πρότερος γέγονε καὶ πλείονα ἦδη*—shows him not caring about the rage of Jupiter, whereas in the *Odyssey* he dreads and shuns it (xiii. 148). So as suits his lower state of rank and dignity in that poem, instead of having only that noble beast, the bull, sacrificed to him, as in the *Iliad*, he has also sacrificed to him those inferior animals—swine (Od. xxiii. 277)—another proof, by the way, of the different age of the two poets.

"A further improvement in language is evident from the author of the *Odyssey* using the abbreviation *ἐξῆς*, where Homer uses *ἐξείης*." To this remark of mine Dr. Hayman says, "*ἐξείης* occurs freely in the *Odyssey*." Certainly. Seventeen times. But if it occurred seventeen times seventeen, by the author of the *Odyssey* using *ἐξῆς* only once (and he uses it repeatedly), while Homer uses only *ἐξείης*, that looks—to me it is convincing—that when the *Iliad* was written no such contraction was known in the Greek language.

The next point taken up by Dr. Hayman is about the *κόλλοψ* and the materials of which the strings of the lyre are made. I need not enter into that, as it is not my own; I quoted it from Payne Knight, thinking that two different kinds of lyre prevailing in the time of Homer and that of the author of the *Odyssey* pointed to two different periods. Dr. Hayman thinks that Payne Knight was wrong, and that two different periods are not indicated by two different kinds of lyre. *De rationibus sentiendi* as well as *de gustibus non disputandum*.

To get over the difficulty raised about the *λέσχη*, or place of resort for talk; the omission of music at banquets, and the duty performed by the old nurse in attending on Telemachus, Dr. Hayman says, the manners of the *Iliad* are "those of men abroad in a state of war," and the manners in the *Odyssey* are "those of men at home in a state of peace"; while "such a character as Eurykleia could hardly have had any functions found for it in such a poem as the *Iliad*." This is ingenious, but not sound. What is more, it is not true. Things in peace, as well as in war, with which Homer was acquainted, are, from his communicative spirit, gradually unfolded by him in the course of his very long poem,—in speeches put into the mouths of the several characters,—in upwards of two hundred similes (some all but little poems, introducing extraneous matters in a style very different, by the way, from that in which the author of the *Odyssey* wrote); in episodes, such as the Shield of Achilles, and in lays, such as that of Meleager. Thus we hear of the *ἀγορά*; the *θέμης*; the *θεῶν βοῦμοι*; the *γάμος*, or marriage feast; the *εἰλαπννή*, or convivial banquet, where all the guests were hosts, and the hosts guests; the practice of fishing; the art of jewelry; the different ornaments that were manufactured; acrobatic exercises on horseback; the ways of women and children; the care of vineyards and orchards; the style of farming; the mode of ploughing; the system of hunting; the prevalence of barter; the decision of questions by judges; the festival of the vintage; the celebration of marriage; the various dances; the rites of hospitality; the ceremonies observed on journeys; in short, a mass of matters appertaining to a period of peace, and only to a period of peace. Nor is it easy to discover why Homer should not have had an opportunity of noticing the custom of old women waiting on young men when retiring to rest, as he refers to men nurses of male infants (Il. ix. 484). In fact, Dr. Hayman's is a position which cannot for a second be conceded.

Nor can I accept what he says about the peplum—that gods and men were dressed alike, and a Greek lady wore the peplum as well as a goddess. The assertion requires proof, which the "anthropomorphic structure of both the poems" does not supply. Mandrakes and monkeys are anthropomorphic as well as ancient gods and goddesses; but as their beauty is unadorned, we will turn to different races of human beings. They wear different costumes, Europeans having tight-fitting clothes, Asiatics loose-flowing robes. And we have no reason to suppose that in ancient times the anthropomorphic races, male and female, so far differed from the male and female anthropomorphic races in our modern times that they were all attired in uniform like a regiment of soldiers and students in a Young Ladies' College.

"The writer does not seem to be aware," says Dr. Hayman, "that the whole leading passage connected in the *Iliad* with the *πέπλος* has been suspected, on account not of its Asiatic, but of its special Attic affinities." I was not aware of the suspicion until my attention was called to it by Dr. Hayman; nor can I stop to deal with a paradoxical drollery proceeding from the ingenious brain of an eccentric English scholar. It is enough to deal with Dr. Hayman indulging the vagaries of imagination, when finding no "contrariety," but "complete confirmation" in what is done in the *Iliad* and the *Odyssey* with respect to the peplum. Homer shows that it was made and worn in Asia only. The makers of it were the women of Phœnicia; and Paris goes a long way out of his course on his voyage from Greece to Asia Minor expressly that he may touch at Sidon to provide himself with what he could not get in Greece—various specimens of the peplum for the use of Helen on her arrival at Troy; from which the inference is, that the peplum was not made in Greece any more than it was made in Asia Minor, and that Asiatic princesses wore that garment, and, perhaps, that garment only. Homer never dresses a Greek princess in that fashion. The author of the *Odyssey* does; and that seemed to me to denote a different period.

"Another oversight has led him to suppose," says Dr. Hayman of myself, "that *λωτός* is used in the *Odyssey* only of the fruit." I said, "The two poets are at variance with respect to *λωτός*, each understanding a different thing by the use of that word. It is food for cattle in the *Iliad*; but in the *Odyssey* it is food for men." When writing those words I was well aware of the passage in the *Odyssey*, where *λωτός* means—

Well—Dr. Hayman must even differ from me as to the meaning of *λωτός*, which he takes to be "lucern"; I, "clover." Both are trefoils; and whether Dr. Hayman or myself be right is a matter of minor consequence. The main point is what I left the reader to infer—that *λωτός* had but one sense in Homer's time, "clover" (or if Dr. Hayman prefers it, "lucern"); but in the time of the author of the *Odyssey*, an additional sense, "jube," as well as "clover" or "lucern." "Why should not," asks Dr. Hayman, "the same name, *λωτός*, contemporaneously be current in both senses, just as we call by the same name, 'plantain,' the little weed of our grass-plats and the tall tree of the tropics?" Passing by the fact that the tropical plantain is not a "tall tree," like the palm or mountain cabbage, but an uncommonly stumpy one, or rather lofty plant growing to the height of seven, eight, or, at the most, eleven or twelve feet, that remark convinces me that what I suggested,—I am afraid much too vaguely in the Review,—has not reached the keen intelligence of Dr. Hayman. I will then go into my meaning with a little more fullness, taking what Dr. Hayman places before me—the "plantain." It will illustrate of poetry in modern times what *λωτός* illustrates of poetry in ancient times. They go together beautifully, moving—if I may use the expression—perpendicularly parallel to the two sides of this question, as the piston and the pump-rod to the two sides of the cylinder in a steam-engine, and coincide as nicely as two lines meeting

in the same point. Suppose anybody were reading an English poem, of the history of which he knew no more than he knows of the history of the *Iliad*, and found that "plantain" invariably meant the "little weed in our grass-plats," he would know that the poem might have been written as far back as in the reign of any of the Plantagenet kings. And now, supposing that he knew nothing about Waller, as he knows nothing of the author of the *Odyssey*, and came across these verses:—

I long my careless limbs to lay
Under the plantain's shade.

He would say, "I cannot know for a certainty whether Waller flourished in the days of the Tudors, the Stuarts, or the Hanover family; but of one thing I am certain—he lived after the discovery of America by Columbus, it not being until after that date that Europeans knew of 'plantain,' as meaning, in addition to the 'herb,' the esculent fruit-bearing tree in the West Indies." In a similar strain of arguing, I thought, when we are all in the dark as to the ages of Homer and the author of the *Odyssey*, that if *λωτός* is found to mean in the *Iliad* only fodder for cattle, and in the *Odyssey* both food for cattle and food for men, the probability is that the poem in which the name occurs "contemporaneously current in two senses" is a later production than the poem in which it occurs in only one sense.

Dr. Hayman now comes to the difficult subject of the ancient Greek house. "No such thing as a gynæceum," he says, "is traceable in either *Iliad* or *Odyssey*," and prides himself on having settled this matter satisfactorily since 1866. I had observed in the *Edinburgh Review* that, in the *Iliad*, "the women had assigned to them the upper part of the house, immediately below the roof or terrace,"—the passage about Mercury and Polymélē, in the 16th book of that poem, seeming to indicate that maidens, perhaps the sex generally, had apartments for themselves in the upper storey, whither they might retire when they pleased, pretty much as modern ladies have their drawing-rooms; and I believed there was such an apartment for them, also, in the *Odyssey*, though it was not, as in the *Iliad*, above, but on the same floor as the single large room occupied by the men, which I still contend is proved by the movements of *Arête*, Helen, and Penelope.

To my remark, that "we do not find in the *Iliad*, as in the *Odyssey*, under the same roof with the principal apartment, another room, to which there was access by a door," Dr. Hayman, admitting that "no doors are mentioned in the *Iliad*, but easily understood where the parts enumerated imply mutual access," says that he "finds the parts of Paris's palace enumerated distinctly" in the *θάλαμος* and *δῶμα* and *αὐλή*, in the 6th book of the *Iliad*. Dr. Hayman does not, then, accept, though he cannot combat, my explanations of those words, as given in the Review. The result is that we have two very different sets of ideas presented to our minds by almost every word that Homer uses to indicate different parts of a royal residence. Commenting on what I had said about the "king's guests passing the night in a room before the principal apartment" in the *Odyssey*, and only in the *Odyssey*, Dr. Hayman, referring to Phœnix's tale, in the 9th book of the *Iliad*, points to *αἰθούση*, which he takes to be the portico of the palace, and to the *πρόδομος*, which he takes, I suppose, to be a sort of anteroom, before the door of the *θάλαμος*, which was probably, in his opinion, a bed-chamber, as in the *Odyssey*. Homer's words are,—

ἔτερον μὲν ὑπ' αἰθούσῃ εὐρέκως αὐλῆς,
ἄλλο δ' ἐνὶ πρόδῳ πρόσθεν θαλάμοιο θυρώων.
Dr. Hayman has before him the image of one entire dwelling-house made up of separate parts and rooms. I have this:—a sort of a lodge or gallery, perhaps a projecting portico, *αἰθούση*, standing by itself in the open yard, *αὐλή*, and, perhaps attached to the wall, *ἐρέκως*; then another separate building, used as a residence, *θάλαμος*, before the folding-doors, gate, or entrance of which, *θυραί*, was the *πρόδομος*, possibly a kind of por-

tico. As I said in the *Review*, a king's palace in Homer's time was a very rambling sort of affair,—a collection of detached dwellings, not unlike the palace that may be seen at the present day of any African king, say of that sable majesty just now giving us a great deal of trouble, euphoniously named Coffie Calcalli, the King of Ashantee,—his palace, for instance, at Coomassie, as described by the missionaries who have resided in his capital. But though disagreeing with me in some details, Dr. Hayman concedes all that I contend for, that the house in the *Odyssey* is an improved dwelling to what it is in the *Iliad*; for he observes that "palace details" are "less fully developed" in the *Iliad* than in the *Odyssey*, and that "no such interior details, or palace scenes prolonged with exits and entrances, occur in the *Iliad* as in the *Odyssey*."

It is not to be expected that Dr. Hayman, editing what he calls the "Odyssey of Homer," will just yet yield the vital Chorizontic point of the discrepancy in the two poems, each having a different messenger. Here, more than anywhere else, he conducts himself less like a man of letters investigating a matter with unblinded vision and unwarping judgment to arrive at truth, than a Nisi Prius advocate trying before a jury by shifty means to mystify. He feigns want of perception, in order to pretend that this incongruity is insufficient to show that the writers of the two poems could not have been contemporaries. He can see no "special force" in my interpretation of a Greek formula in a hitherto enigmatical passage in the *Odyssey*, which I took, and still take to mean, "above" or "beyond all things else." The words *αὐτὲ τὰ τ' ἄλλα περ* do not warrant his own interpretation: "as in other cases thou art, so be thou in this." He gives it seemingly in perversity of spirit to oppose my rendering, because that is fatal to his view, having this "special force," that, in addition to refuting Mr. Gladstone (partly) and Col. Mure (wholly), it altogether disposes of himself when he insists that Iris is the messenger of "all the gods" in the *Iliad*, but Mercury the messenger "only of Jupiter" in the *Odyssey*. He assumes not to see that the verse—*Ἐρμεία, σὺ γὰρ αὐτὲ τὰ τ' ἄλλα περ ἄγγελος ἔσσι*—when translated, as I translate it,—"Mercury, for, above all things else, thou art messenger"—is the clearest statement that that god is in the *Odyssey*, as Iris in the *Iliad*, the general messenger. Turning to what Virgil and Milton did, he inquires if anybody ever saw anything inconsistent in a messenger in the *Æneid* being now Iris, then Mercury, and again a Fury, any more than in 'Paradise Lost' Raphael being messenger now, and now Michael. It would be strange if anybody did, considering how poets imitate each other, and how Virgil and Milton were following in the footsteps of Homer, who, though having a general conveyer of messages, has now one god as a messenger, and now another god. But then as Dr. Hayman properly says, "This distinction made by a poet in selecting a messenger depends on the character of a mission." Hence Homer shows Jupiter sending Dream as a messenger to Agamemnon, because Agamemnon is fast asleep in the dead of night, and because Dream could better communicate with him in that state than Iris. So he again shows Jupiter sending Apollo as a messenger to Hector, because Apollo would be much more acceptable to that hero than Iris, from being the special guardian god of the Trojan people. Dr. Hayman, with his exceeding perspicacity, must be perfectly cognizant of this, and know that these two exceptional cases cannot do away with the fact that the conveyer of the gods' messages in the *Iliad* is Iris, because Homer shows it in the action of his poem, and further tells us that it was so (*Il. xv. 144*),—and that Mercury is the general messenger in the *Odyssey*, simply, again, because the author not only shows it in the action of his poem, but because he, too, actually tells us that it was so (*Od. v. 29*). If Dr. Hayman cannot see this, he is much in the position of that mythical personage of antiquity, some of whose hundred eyes were open whilst the others were closed.

When I am charged with having overlooked

what takes place in the last book of the *Iliad* with respect to Mercury conveying a message, my reply is that I look upon the 24th book of the *Iliad* along with the whole of the *Odyssey* as having been written centuries after Homer lived.

"The use of the word *κρήματα* in the *Iliad*," says Dr. Hayman,—"*whereas both this and κρήματα occur in the Odyssey*" (of course),—"has been dwelt on by the reviewer as an important instance of the difference in language which the poems when compared exhibit." I thought I did this, instancing these words to enter into an argument, which occupies nearly three pages of the *Edinburgh Review* (vol. 133, pp. 393-5), to prove that if *κρήματα* meant money, then money, not known to Homer, was in use when the *Odyssey* was written, thereby trying to conjecture that some time in the sixth century before the Christian era was the date of the origin of the *Odyssey*; and that seems to receive confirmation when it is taken in conjunction with what I had said in a prior part of the article (p. 365) about the first mention in the days of Solon of two poems ascribed to Homer, which could have been no others than the *Iliad* and the *Odyssey*; and that being the date of the first authentic mention, was, possibly, the date of the first existence of the *Odyssey*. Another circumstance favours this view. In the *Odyssey* there is no other expression for the "world" than the primitive expressions found in the *Iliad*, signifying "earth" or "land," "ground" or "plain"—*αἶα, γαῖα, γῆ, ἀρουρα* (*Od. iii. 3*) and *χθών*. Now it could not have been until after the close of the sixth century before the Christian era that the followers of Pythagoras, observing the complete order, the harmonious development, and the marvellous arrangement of transitions in nature, first gave to the "world" the term, *κατ' ἐξοχήν*, "order," *κόσμος*, which so charmed the Greeks that that highly imaginative people immediately and universally accepted the term; and from the poetical, sublime ideas clustering round that word, I think it would have been used by the author of the *Odyssey* had it been known in his time. A fourth circumstance favours this view. The vases in the museums of Europe and the sculptures in Lycia, that date their existence from the close of the sixth century before the Christian era, now and then have designs and characters from the *Iliad*, but never a design or character from the *Odyssey*.

Dr. Hayman here parts company with me to have a keen encounter with an antagonist with whom he can more easily grapple—Mr. Paley. In breaking off, he assures his reader that he cannot "find leisure to examine" my arguments "in further detail." A very fortunate thing that he could not "find leisure." Much valuable time would have been wasted.

He ends with a long note divided into two parts.

In the first part of his note he attempts to reply to my objection that his parallel did not hold good with respect to "Milton's preference for the Ptolemaic system in the earlier part of the *Paradise Lost*, and for the Copernican theory in the latter," and the use of Iris as the vehicle of the plot of the *Iliad*, and of Mercury as the vehicle of the plot of the *Odyssey*. He combats what I said on the ground that I used "facts" as applied to the "incidents" in the *Iliad*. If the incidents in the *Iliad* are not "facts" or realities, they were believed to be so by the ancient Greeks. That poem was the history of the period; and was so accepted and quoted in the introduction to his history of the Peloponnesian War by the first critical historian, Thucydides, as Dr. Hayman knows well. Dr. Hayman, at the same time, misrepresents what I said about belief in mythological deities. I never said that it was "an outworn creed" in Homer's time. Quite the reverse. I said that the creed was universally believed; and I have no doubt that the multitude believed it as solemnly as the multitude has believed the most sacred creed that ever existed. I only hazarded my belief, which may be well or ill grounded, that Homer himself was a sceptic of the faith that pre-

vailed; and I gave my reasons: his facetiousness and trivial dealing with the gods—reasons which may be satisfactory to many, if not to Dr. Hayman and a few.

In the other part of his note, Dr. Hayman tries to meet another objection of mine to another observation of his. Referring to what I said, that "Shakespeare could not have made any of his characters speak of tobacco without being grossly anachronistic," he conveniently passes over the important word "grossly," as if it were written for amusement, fullness of sound perhaps, or perhaps to turn a sentence, to inquire when Shakespeare ever shrank from an anachronism, seeing that he speaks of "cannon" in 'King John'; a "clock striking" in 'Julius Caesar'; a "gipsy" in 'Antony and Cleopatra'; and he might have added "billiards" played in the days of the Ptolemies. But no dramatic author, to produce a scenic effect, would shrink from such anachronisms, because they are not "gross," not so "gross" as to be detected in an instant by a theatrical audience, which knows nothing whatever about the origin of cannon, clocks, gipsies and billiards. But all Shakespeare's contemporaries, even the most ignorant, knowing that tobacco had been introduced into the old world during their lives, would have derided the great dramatist had he represented Sir John Falstaff, consoling himself at Dame Quickly's in the reign of Henry the Fourth, with a pipe of tobacco; or still worse, Brutus so soothing himself after his soul had been perturbed by the monstrous apparition of the murdered Caesar's ghost appearing as his own "evil spirit" to tell him he should see him at Philippi. So a dramatist of our age could not speak of William the Conqueror travelling by an express train or sending a message by the electric telegraph; the anachronism would be "gross"; it would come immediately within the cognizance of the audience, who know what is going on in their own generation, with some knowing what went on in the generation immediately preceding; and, thinking the mistake ridiculous, they would burst into an excessive merriment that might jeopardize the play, if it was a sentimental comedy or tragedy. But Dr. Hayman will agree with me that the anachronism would not be discovered by anybody in his audience, if a dramatic author were to represent the Egyptian Pharaoh Cheops going in a pair of boots to witness the progress of the building of the Great Pyramid, or the Jews returning in hats and shoes from their Babylonish captivity. For where can the theatrical audience be found that knows anything about the history of boots, hats and shoes, when it does not comprise, peradventure, one man possessing sound learning and extensive information, like Dr. Hayman?

I have now replied, as I promised, seriatim to the whole of what Dr. Hayman has said, in text and note, in opposition to my view; and let me trust that I have answered that accomplished man of letters with the respect which he fully deserves, and which is specially due to him, as accustomed to look for deference and find it,—

*Cum solus in aula
Respiceret jus omne suum, cunctosque minores,
Et nusquam par stare caput.*

Still one word more to him at parting. A writer who is a master of "unsubstantial" arguments trips into "oversights" and slips into "errors," makes himself as unreliable as a stumbling hunter; as the highly trained animal, however well he may take high fences and clear broad ditches, becomes unsuited to the hunting-field, such a writer, though surveying subjects with sweeping views and coming to solid conclusions, is not fit to hold a pen for a periodical so renowned for learning and correctness as the *Edinburgh Review*. Nor need he aspire to that when he can easily air lunatical crotchets, and blunder to his heart's content, in a paper read as a "Transaction" before the Cambridge Philosophical Society.

I must now beg, long as this letter has been, to add a few more remarks.

I still stand where I stood in April, 1871, when first announcing some new truths of Homer

—unassailable. Dr. Hayman has not refuted me in a single instance. I regret that he "took" the points "at random," and not the remaining arguments, which happen to be the important arguments I offered. Would he be "surprised to hear" that they will not "be found to crumble as soon as touched?" It is not possible for Dr. Hayman to sustain a single objection; for it is scarcely possible that I could have erred in the *Edinburgh Review* article, which is only the A, B, C of what I know of Homer and the author of the *Odyssey*. As a musical composer's overture is an epitome of the melodies that follow more fully in his opera, my article is a compendium of matters on most of which I can expatiate in volumes. Dr. Hayman may learn a serviceable lesson from the cautious conduct of the lion that makes a spring, and, failing, passes on quietly. Were he to try, as he threatens, to crush me into powder, he assuredly condemns himself to the endless punishment which befell the wicked Corinthian in the lower world, whom his favourite poet represents ever rolling up hill with might and main an enormously troublesome stone, that is no sooner freed from the propelling force of feet and hands on being pushed to the top than it falls back into the plain. He has just seen his failures in the dozen attempts he has made to refute me in trifles. If we could suppose—a difficult stretch of the imagination—that success had attended his efforts, what then? His is not the way to consider the question; not minutely, but broadly; not narrowly, but comprehensively; not by taking one statement, and exclaiming "This is an oversight"; then taking another, and crying out "Here is a blunder"; after which to say "This is enough," and "That is enough"; not by dividing the arguments and dissecting them individually, but grasping the whole in a giant embrace, putting it calmly to the test of inquiry with the view of refutation, and, when the process ends in disproof, judging whether such an aggregate of irrefutable contradictions existing in the two poems can be compatible with unity of authorship. Had Dr. Hayman shown that I was wrong in any or every matter considered by him, that would be, not of comparatively little, but actually no moment, as he leaves untouched my main argument. Before he can be justified in continuing to believe that the *Odyssey* is a poem of Homer's, he must destroy the union and the variety of discrepancies I have advanced, which, remaining inviolate, make it morally and utterly impossible that the *Iliad* and the *Odyssey* can be productions of the same age and by the same poet.

THE AUTHOR OF THE ARTICLE ON 'THE DOCTRINE OF THE CHORIZONTES,' IN THE 'EDINBURGH REVIEW.'

Literary Gossip.

THE Master of Balliol is revising the proofs of a second edition of his translation of Plato's *Dialogues*. We regret to hear that Prof. Jowett is far from well, and that his physicians have forbidden him to attempt any more serious work at present. He has gone to Italy for the benefit of his health, and will, probably, remain abroad for the next twelve months.

AMONGST the unpublished works of the late Lord Lytton was a tragedy, called '*Œdipus*,' founded on the well-known classical legend. The play was intended for the stage, and was placed in the hands of Mr. Phelps, during the period of his lesseeship of Sadler's Wells Theatre, for rehearsal. Lord Lytton, however, altered his intention, and withdrew the manuscript from Mr. Phelps's hands, and probably destroyed it, as, we believe, it is not to be found amongst the manuscripts left by his lordship.

MR. RUSKIN still persists in the curious

mode of publishing his works which he has practised of late years, and which, it was rumoured some months ago, he purposed abandoning. He is now printing his Oxford lectures. Of 'Love's Meinie: Lectures on Greek and English Birds,' the second lecture, on 'The Swallow,' is out. Of his 'Facinora Dierum: Six Lectures on Wood and Metal Engraving,' the first and second are nearly ready. The subjects of these lectures are as follow:—1, the definition of the art of engraving; 2, the relation of engraving to other arts in Florence; 3, the technics of wood engraving; 4, the technics of metal engraving; 5, design in the German schools of engraving (Holbein and Dürer); and 6, design in the Florentine schools of engraving (S. Botticelli). Of the revised edition of his entire works, volume 6, 'The Crown of Wild Olive,' is in preparation. It will contain an additional chapter on "The Economies of the Kings of Prussia."

AMONG their forthcoming novels, Messrs. H. S. King & Co. promise a new story, by Frederick Wedmore, the author of 'A Snapt Gold Ring,' entitled 'Two Girls'; a novel, in one volume, by Katherine Saunders, author of 'Gideon's Rock,' &c., entitled 'Margaret and Elizabeth: a Story of the Sea'; and 'Lady Moretoun's Daughter,' by Mrs. Eiloart. They will also publish the following books of travel: a volume on life in Cuba, called 'The Pearl of the Antilles; or, an Artist in Cuba,' by Mr. Walter Goodman, who has resided for some years in Cuba, in the double capacity of painter and newspaper correspondent; and 'The Alps of Arabia,' by Mr. W. C. Maughan. The same firm have in preparation several volumes as Christmas Gift-Books. Among them are: 'Lyrics of Love from Shakespeare to Tennyson,' selected and arranged by W. Davenport Adams,—Mr. W. Cullen Bryant's Poems: this is the only complete English edition sanctioned by the author,—'English Sonnets,' collected and arranged by John Dennis,—'Songs of Solace,' by the Rev. Canon R. H. Baynes,—'Fantastic Stories,' translated from the German of Richard Leander, by Paulina B. Granville,—'The African Cruiser: a Midshipman's Adventures on the West Coast,' a book for boys, by S. Whitchurch Sadler, R.N.

THE authors of 'The Coming K—' are writing a set of poetic books, to be called 'The Siliad; or, the Siege of the Seats.' The epic will appear in 'Beeton's Christmas Annual,' to be published in November.

A FORTNIGHT ago we mentioned that Mr. W. Rae is preparing a sketch of Wilkes's life. We may point out to him that one of Mr. Disraeli's most noted hits is to be found in Wilkes. In his great speech at Pomona Gardens, Manchester, Mr. Disraeli, it may be remembered, compared the occupants of the Treasury Bench to a row of extinct volcanoes. The metaphor was supposed to be new, but Wilkes in the later years of his life, describes himself as "an extinguished volcano."

THE eleventh chapter of the forthcoming Part IV. of Mr. A. J. Ellis's work 'On Early English Pronunciation,' will, in fact, form a separate work on Comparative Dialectology. It will contain, among other things, sections on Gill's 'English Dialects' (in Queen Elizabeth's time); a dialectal alphabet; dialectal vowel

and consonant relations; Bavarian dialectal changes; the classification of our dialects; twenty-one of the dialectal versions of the Song of Solomon, Book of Ruth, &c., published by Prince Louis-Lucien Bonaparte, with a comparative vocabulary of about 200 words in each; Scotch dialects; those of South Shields, central Cumberland, Yorkshire (North, Mid, and South compared), Lancashire, Shropshire, Derbyshire, Lincolnshire, Norfolk, Essex, Dorset, Devonshire, and Somersetshire, with a comparative vocabulary of the above-named English and Scotch dialects. In the twelfth and last chapter Mr. Ellis will state such modifications in his own views, and additions to them, as he has made, and will deal with those who oppose him on certain points, Prof. Payne, Dr. Weymouth, Mr. Furnivall, &c.

M. VICTOR HUGO's new work, 'Quatre-Vingt-Treize,' is now ready for the press, and the manuscript has been submitted to M. Beulé, the Minister of the Interior. Some fears are entertained that its publication may be prohibited, and also that the presentation at the Porte St.-Martin, of 'Marie Tudor,' a play, it is said, by no means likely to please the clerical party, may be forbidden. If suppressed in France, 'Quatre-Vingt-Treize' will very possibly be printed in Brussels. M. Hugo is at present living at Auteuil.

MR. GILBERT, the old bookseller of Southampton, is preparing a second edition of his 'Bibliotheca Hantoniensis,' and begs all who can to help him with materials.

WE understand that a new edition of Mr. King's 'Mountaineering,' which will be dedicated to Prof. Tyndall, will be published shortly. It will, we are told, contain what has hitherto been felt to be a want, viz., a good map of the Sierra Nevada, and also an additional chapter.

MR. WILLIAM CHAPPELL's 'History of Music' waits for the completion of the 'History of Hebrew Music,' which Dr. Ginsburg is contributing to it, and of which ten sheets are already printed.

DR. INGLEBY writes to us to say, that in his paper 'On the Dedication of Shakespeare's Sonnets,' read to the Royal Society of Literature in June last, he adverted to Tyrwhitt's conjecture, and read an extract from Waterhouse's narrative, mentioning William Hewes, the minstrel of Walter, Earl of Essex. He remarks that it is a curious coincidence that Mr. C. Elliot Browne, in our impression of the 30th ult., should have gone over the same ground, evidently in ignorance of his (Dr. Ingleby's) paper.

MR. HARGRAVE JENNINGS is greatly troubled at finding that we do not think so highly of his new book, 'One of the Thirty,' as he does himself. Indeed, so disappointed is he, that he concludes his letter to us by quoting a most melancholy description of the state of literature. "Literature," he tells us, "a very clever man has declared, 'has now become a Game; in which the Booksellers are the Kings; the Critics, the Knaves; the Public, the Pack; and the poor Author, the mere Table, or 'Thing played upon.'" And in his despondency Mr. Jennings adds, "A Target for All! with his 'newness' turned against him." Poor Mr. Jennings!

THE burlesque brochure, just published, entitled 'How to Get Out of Newgate, by One

who has Done It and can Do It Again,' is written by Mr. F. C. Burnand.

DR. ALFONS KISSNER's collection of our national and popular songs, which he is translating into German, in order to publish them with the music, and so popularize them in Germany, is to include all the best Scotch popular and Jacobite songs, and the best Irish ones, as well as English ditties.

We mistook, it seems, last week, in attributing the foundation of the Bannatyne Club to Mr. David Laing. The founder of the Club was Sir Walter Scott, and his name and energy secured its first success, although the working of it from its start fell on its Honorary Secretary, Mr. D. Laing.

SCIENCE

Sanitary Engineering. By Baldwin Latham, C.E. (Spon.)

It may be regarded as a national misfortune that there is so little difference of opinion on the subject of sanitary provisions. A general idea prevails that mechanical provision, of some kind or other, for the removal of refuse is desirable; a mere active conviction exists that the subject is one that nobody thoroughly understands; and the practical inference is drawn that expenditure for sanitary purposes may be put off for a long time.

Against this dead weight of assent, so much harder to overcome than a mere active opposition, have to be set the earnest endeavours of those men, comparatively few in number, and mainly belonging to the medical profession, whose minds are penetrated by the conviction that the question is one of primary importance. To these may be added the nostrum-mongers, who have, or seem to have, a pecuniary interest in the matter; and the very small number of engineers who thoroughly or partially understand it.

If the public mind were once duly awakened to a consciousness of the degree in which health, comfort, and pecuniary economy are actually involved, we might have some hope of a scission of opinion, which, by producing sects, may be said to set up that kind of cellular action which is the first phenomenon of organic life. A little hearty contradiction, with a small spice of the venom of party hatred, is a necessary element for vigorous action of a popular kind in England. Waste of energy may thus accrue; but energetic action is, at all events, generated. We pass out of the stage of helpless stagnation, and we are then on our way to arrive at the outcome of a varied experience.

Our present administration trusted to the sure activity of the yeast of party hatred, when they flung to the country their measure for removing educational stagnation, whether for good or for evil time will show. The returns of children sent to school prove that the calculation was not altogether unwarranted; but the attempt to use the same strategy with regard to public health has disastrously failed. Such an opportunity as rarely occurs for passing a really well-considered measure was obstinately neglected. A sort of permissive power was attributed to the local authorities; and, in the absence of the active fermenting principle to which we have referred, general stagnation still continues to exist.

Into this higher portion of the subject of Sanitary Engineering Mr. Latham has, not unwisely, forbore to enter. In fact, in the chapter on the necessity of sanitary measures, he is less at home than in tables and diagrams. It would have been better to take the necessity for granted, and to proceed at once to the mechanical part of the subject, than to inform us that "when studying the physiology of vegetable life, oxygen, which is of such vital importance to the animal creation, is, simply as oxygen, of no special service to the Vegetable Kingdom." The fact is that, although the function may be said to be reversed, as being incretive instead of excretive, the action of oxygen in vegetable growth is, in every way, as important as in animal growth. We should not refer to a remark of this kind if it were a mere slip. It is a current mistake which, when people come to consider the possible utilization of sewage, leads to the most costly failures.

Neither can we allow "the Jewish Commonwealth" to be cited as possessing "clear knowledge of the sanitary appliances required for every large and populous city." Mr. Latham tells us that he has learnt from Dr. Whitty "that Eusebius was a native of Palestine, and died there about the year 340"; and that he quotes "Timocrates, the surveyor of Syria." The recently asserted discoveries of Dr. Pierotti are also relied on; and the works now called the Fountain of the Virgin and the Pool of Siloam are, on that more than questionable authority, converted into cesspools. But Capt. Warren, who has waded, candle in mouth, through hundreds of yards of aqueduct and canal in the hill to the south of the Temple, points out the great error of confounding the main drain of the town with these ancient draw-wells.

Over this preliminary ice, however, Mr. Latham has the good fortune to glide without further fracture. When we come to the solid ground of the practical mechanics of sewerage works, we find ourselves in the company of a thoughtful and experienced man, who has sought to gather a large and valuable collection of tables and plates for the information of his professional juniors, and has illustrated them by several new and interesting observations of his own. The bulk of the volume is eminently practical, and the writer gives to every detail a patient attention, which must render the work useful as a handbook to the sanitary engineer. The only objection to detailed technical works of this kind, which the late General Pasley was one of the first to make common in this country, is, that they may induce readers to fancy that they may dispense with practical experience, and obtain all that they require from their handbook. If thus used, such works can only do mischief. If confined to their proper function, that of aiding the memory, their value is great.

Mr. Latham's book, although furnished with an index, is unprovided with a table of contents, and the inconvenience is felt by the reviewer, and will be still more seriously felt by the general reader. The chapters on the sectional form of sewers; on materials employed in the construction of sewers; and their mode of application on brick sewers, concrete sewers, cement and mortar, and sand, are all excellent. Those on timber and iron rather intimate than detail the present state of our knowledge as

to the best application of these materials. As to the latter, there is the serious defect of the absence of any information regarding the chemical degradation effected by the action of water from different sources, of sewage and sewage gas, and of waters with lime and its salts. Wrought-iron syphons, of very well-considered construction from an hydraulic point of view, have been introduced by Mr. Latham in the sewage works at Dantzic. They were made of three-eighth inch boiler-plate, and coated with a mixture of pitch and linseed oil, before being fixed in position ready for sinking. Thus they appear to have been coated cold, or at least the pipes, if not the mixture, being cold. It will be an interesting piece of practice to know how the boiler-plate endures. In some cases, where pure hard water has been conveyed through iron pipes, we have known it to part with the minerals it held in solution, which rapidly filled up the pipes in the form of a fine silicious sinter (or silt), while the liberated oxygen attacked the water with avidity. This is a danger to which the attention of the engineer should have been called in a work like the present. Again, the totally different action that occurs when iron is bedded in mortar and when it is bedded in cement is a subject of practical experience, of which we have had too frequent examples that the profession is not fully aware.

One instance cited by Mr. Latham, from his own experience, as to fire-clay pipes, deserves attention. A line of these pipes, 18 inches in interior diameter, and 1½ inch thick, was laid in a cutting 16 feet deep, and filled in, in wet weather, with slippery clay. The pipes began to alter in shape, and squeezed down to a vertical diameter of 15 inches. They were then removed, and recovered their shape. It would be instructive to know where these pipes were made.

A description and section of a concrete foundation are given (page 171), to which the student will be likely to turn for practical guidance in the case of treacherous foundations. It is well, therefore, to mention that the method there indicated will be found to answer far better if the longitudinal pieces of timber are laid above, instead of under, the wattles or planks. The object of the latter is to make a floor for the spreading of the concrete; and the more evenly the weight is distributed over the surface the better. Wattled hurdles, under a bed of concrete, form a trustworthy foundation over very treacherous soil, provided that such soil be not drained after the construction of the foundation.

The chapters on ventilation and on flushing must be regarded rather as showing the great difficulties attendant on these questions, and the present state of our attempts to deal with them, than as approaching a solution of the problem. Mr. Latham's assertion that the vapour of water "gives lightness to air" is an example of the difference in the value of the practical and the theoretical statements in the book. Again, in describing an ingenious and valuable plan for passing a slight rainfall into a sewer, and diverting a fuller flow by a self-acting apparatus, the words actually employed as to the action of gravity convey a sense opposite to that which is correct, and which was, no doubt, present to the mind of the author. From these remarks the student of sanitary contrivances will see that the work is one of

considerable practical value, but not one of that higher scientific order which proceeds, by regular gradation, from the establishment of great laws to their application in diverse cases.

The facts connected with the "transfer of disease from lower to higher districts," which took place during the execution of sewage works at Croydon, deserve attentive consideration. Hardly sufficient attention has been directed to the pestilential effects resulting from any ventilation of drains, intentional or unintentional, resulting from the connexion of rain-water pipes with subterranean channels. To the use and value of charcoal as a disinfectant due prominence is given; but this very important part of our domestic sanitary arrangements is as yet in its infancy. All persons who care for health should attend to the use of disinfectants.

To the table of errata with which the book opens should be added one or two more, notably in the case of the new and remarkable word "illumination."

A Mathematical Treatise on the Motion of Projectiles, founded chiefly on the Results of Experiments made with the Author's Chronograph. By Francis Bashforth, B.D. (Asher & Co.)

IN the seventeenth century Galileo mathematically investigated the parabolic path of a projectile in vacuo, supposing gravity to act in parallel lines, whilst Newton followed up this investigation, taking into consideration both the action of gravity and the resistance of the air supposed to vary as the velocity; but John Bernoulli first solved the problem when the resistance of the air was supposed to vary as any power of the velocity (not that the resistance of the air does vary according to any single power of the velocity). Subsequently researches were prosecuted by numerous mathematicians, such as Euler, Legendre, and others, who, however, never arrived at any definite conclusions respecting the law and amount of the resistance of the air.

Robins first, and later Hutton and Didion, measured, by actual experiment, the velocities of spherical projectiles from smooth-bore guns, and thereby made an immense advance in the science of ballistics; but as late as 1864 no satisfactory work on ballistics existed, and the experiments made with elongated projectiles by the Navez electro-ballistic pendulum were most inconsistent, and practically worthless. It was at this period that the Rev. F. Bashforth was appointed professor of applied mathematics to the advanced class of Royal Artillery officers (then first instituted at Woolwich), and also referee in mathematical questions to the late Ordnance Select Committee; and his first labours were directed towards the invention of a trustworthy chronometric instrument, which should be capable of giving the times occupied by a shot in passing over a series of successive equal spaces. The result was Bashforth's clock chronograph, the mechanism of which is fully described and illustrated in the Professor's work. The machine was constructed and first tried in Woolwich marshes in November 1865, and a systematic course of experiments was at once undertaken with it at Shoeburyness, in order to determine the resistance of the air to elon-

gated projectiles of the same diameter, but with various forms of heads; a practical result was shortly obtained, when it was found that one form of head (viz., the ogival, struck with a radius of one diameter and a half) was sufficient for all practical purposes. By 1869 the resistance of the air to service projectiles was found in a conclusive manner for all attainable velocities above 900 feet per second.

Prof. Bashforth now publishes the results of his eight years' labours in the form of a mathematical treatise on the motion of projectiles, which has been arranged in a form especially adapted for the instruction of the advanced class of Artillery officers, and contains the methods and tables for accurately calculating the trajectories of projectiles, the whole of the data for which has been derived from actual experiment with the clock chronograph. In fact, Prof. Bashforth has now rendered practically useful the mathematical investigations of Bernoulli, published a century and a half ago.

The treatise commences with the consideration of that part of the subject which relates to the motion of a projectile in the bore of the gun, which naturally includes the measurement of the elastic force of exploded gunpowder, and the calculation of initial velocities. Prof. Bashforth is unwilling to accept the dicta of the official committee on explosives as to the extreme variation of pressure, and has no confidence in their methods of experiment, which at present have only led to most discordant results.

Prof. Helié first laid down the sound law that every obstruction to the initial motion of the shot ought to be removed; which consideration gave rise to the rifling with an increasing twist, and neglect of which is quite sufficient to account for the failure of the Armstrong breach-loading system, upon which millions sterling were wasted; "the grip" in front of the seat of the shot was calculated to impede the initial motion of the shot, and therefore to cause the powder to exert its utmost destructive effect on the gun; it ought, therefore, to have been foreseen that such a contrivance must fail."

The motion of a projectile in vacuo is next investigated, and then follows the most important portion of the work, in which we have a detailed description of the chronograph, which was especially designed to secure the following conditions:—1. The time to be measured by a clock going uniformly. 2. The instrument to be capable of measuring the times occupied by a cannon-ball in passing over any number of successive equal spaces. 3. The instrument to be capable of measuring the longest known time of flight of a shot or shell. 4. Every beat of the clock to be recorded by the interruption of the same galvanic current, and under precisely the same conditions. 5. The time of passing each screen to be recorded by the momentary interruption of a second galvanic current, and under precisely the same conditions. 6. Provision to be made for keeping all the strings or wires of the screens in a uniform state of tension. For the mechanical details we refer the reader to the book; it is sufficient to state that these conditions were satisfactorily obtained, and experiments carried out by Lieut.-Cols. Young and Owen and Capt. Morgan, Ford and Sladen, who assisted

Prof. Bashforth practically, both in superintending the firing of the guns and in the chronograph room, a quarter of a mile distant from the range, and also in reducing the results of the experiments.

With regard to the actual destructive effects of projectiles, Prof. Bashforth has no new results to communicate, having had no opportunity of making any experiments whatever in this portion of the subject. In chap. vi. he gives the little that is known respecting the laws of penetration of spherical shot into solid substances, such as wood, earth, masonry, &c., principally due to experiments at Metz and Gêvre, under the direction of a commission appointed by the French Minister of War in 1834, 1835, 1843, and 1844; the contents of the chapter being principally adapted from M. Didion's 'Traité de Balistique.' The conclusions arrived at were, first, that the resistance of the same substance to spherical shot of different diameters varied as the square of the diameter of the shot; and, secondly, that the resistance of different substances to the same shot varied as $\alpha + \beta \times (\text{velocity})^2$ where α and β were constant for each substance. If, therefore, d be the diameter of the shot in inches, w its weight in pounds, and v its velocity in feet per second, then the resistance to the shot will be expressed by $\frac{1}{2}\pi d^2 (\alpha + \beta v^2) = d^2 (\lambda + \mu v^2)$, and the retarding force by $\frac{g}{w} d^2 (\lambda + \mu v^2)$. The values of λ , μ , and $\frac{\lambda}{\mu}$ calculated from values of α and β , as given by Didion, are given in a table, and adapted to English measures.

It may surprise many people to learn that no systematic series of experiments have yet been made to determine, in a satisfactory manner, the law of perforation of iron plates by elongated shot. The Professor recommends such a series of experiments to be undertaken, and advocates the use of guns with small bores of half to three inches, in connexion with suitable thicknesses of iron plates, and he believes that the law of penetration would, in this way, be more accurately, and far more cheaply determined, than by the use of the large guns now in the service. It is to be hoped that this good suggestion will be followed by Brigadier-General Aclay, our present Director of Artillery. In his Preface, the Professor gives a graphic description of his difficulties in dealing with official obstruction and red-tapeism during his connexion with the Ordnance Select Committee; it is but fair to add, he seems to have met, on the other hand, with the hearty support of the Council of Military Education. There is also the description of a gravity chronograph, and an article on interpolation and quadratures in the Appendix. The latter half of the volume is occupied by voluminous tables of co-efficients for the cubic law of resistance, values of intervals, &c. The author deserves well of Artillery officers for his contribution to high scientific gunnery.

The Romance of Astronomy. By R. K. Miller, M.A. (Macmillan & Co.)

THE title of this book is a little mystifying, for there are still those who do not hesitate to apply the term "romance" to astronomy in the sense of fiction. The author of the present work, however, would appear to have had the word suggested to his mind by a recollection of the adage—

Keeping rich men's search, number furnish gives in some of ting series of lished in magazin writing the aut to bring speakir are now sixty ti which it now the last covered does h most re The sa express the ne the new search, in too l observ every have fu definit astron necessa a differ possibl come v must r our da as m whole, work cordia who, v requir the m desiro most i

On sixth inform "who first m 21,29 higher geogr Arago of not He left a schoo of P; frien of co scien Gover Peru tion and was the sion vast of 2 struc Adm the Boli

— Truth is strange,
Stranger than fiction.

Keeping this in view, and availing himself of the rich materials offered by modern astronomical research, especially its power of dealing with high numbers in space and time, he has contrived to furnish his readers with a readable book, which gives in an easy, simple, and not too racy manner some of the latest revelations of the most fascinating of the sciences. It was in its original form a series of popular lectures, and was afterwards published in the pages of the *Light Blue*, a University magazine. It is to be regretted that in now re-writing and adapting it to form a separate volume, the author has not been always sufficiently careful to bring his information up to date. Thus, in speaking of the asteroids, or minor planets, as they are now usually called, he says of them:—"About sixty tiny orbs have been added to the system," which was the number known in 1860, whereas it now amounts to one hundred and thirty-three, the last three or four only of which have been discovered since the publication of this work. Nor does he appear to have studied sufficiently the most recent papers on the solar motion in space. The same remark may be made about the views expressed in the last chapter on the distance of the nebulae. Perhaps in dealing generally with the new and wonderful engine of astronomical research, spectrum analysis, an error has been made in too hastily adapting conclusions to which certain observations appear to tend, and in forgetting that every theory founded on an isolated fact should have further independent confirmation before being definitely accepted. But the regions into which astronomical research has lately been carried have necessarily led us into ground in which at present a difference of views on some points is not only possible but unavoidable. And if popular writers come upon the very battle-field of the science, they must run, like the war-correspondents of some of our daily newspapers, the risks of the conflict nearly as much as the combatants themselves. On the whole, however, the information contained in the work before us is of a trustworthy kind, and we cordially recommend it to the perusal of those who, without being in possession of the knowledge requisite for discussing astronomical theories or the means by which they are arrived at, are yet desirous of becoming acquainted with some of the most interesting of astronomical conclusions.

MR. J. B. PENTLAND.

On July 12th, died, in London, in his seventy-sixth year, Joseph Barclay Pentland, "the highly informed traveller," to use the words of Humboldt, "who, in his memorable expedition to Peru, 1827, first measured the mountains Illimani and Sorata, 21,290 feet, and demonstrated that they were the highest peaks in America" (*Cosmos*, vol. i.). A geographer so much esteemed by Humboldt and Arago* ought not to pass away without a few lines of notice.

He was born in Ireland in 1797, and was early left an orphan. He was educated first at the school of Armagh and afterwards at the University of Paris, where he gained the approbation and friendship of Cuvier by the knowledge he displayed of comparative anatomy and other branches of science. His appointment, in 1827, by the British Government, as Secretary to the Consulate in Peru, gave him the opportunity for his exploration of the Andes above alluded to; he continued and completed his researches in 1836-39, when he was sent by Lord Palmerston as Consul-General to the Republic of Bolivia (La Paz). On this occasion he accomplished a complete survey of the vast mountain lake of Titicaca,—having an area of 2,222 square miles,—and his laboriously constructed map was engraved and published by the Admiralty in 1847. During his measurement of the mountain chains and passes of the Peru-Bolivian Andes, he found fossils of Silurian age

at a height of 17,000 feet, and of carboniferous limestone at 14,000 feet above the sea.

Since 1845, Mr. Pentland had made Rome his winter residence, where he had many friends. He was so well acquainted with the topography and antiquities of that city that he was selected to act as guide to H.R.H. the Prince of Wales on the two occasions of his visiting Rome; from him and the Princess, Mr. Pentland received the greatest kindness and consideration to the day of his death.

Some account of his geographical researches is to be found in the Geographical Society's *Transactions*; he aided Mr. Fergusson with his sketches of the antiquities of Cusco, and Mrs. Somerville with information on the geology of South America for her *Physical Geography*. He was, likewise, for many years editor of Mr. Murray's *Handbooks for Rome and Italy*. He is buried in Brompton Cemetery, within a few feet of his old friend, Sir Roderick Marchison.

NEW COMETS.

BORELLY'S comet (to be known as III. 1873, that discovered by Tempel on July 3 ranking as II. 1873) was discovered by him at Marseilles on the night of August 20, in the constellation Gemini, moving rapidly towards the south. It was examined shortly afterwards by MM. Wolf and Rayet. They describe it as presenting the form of a circular nebulosity about 2' in diameter, with a tolerably brilliant nucleus in the centre. The spectroscope showed a continuous spectrum extending from the yellow to the violet, due in part to the reflected solar light, and two luminous bands, the one in the green, the other in the blue. The green band was intense, sharply defined towards the red, but diffused towards the violet; the blue band (the brightness of which was not half that of the other) was also defined towards the red and diffused towards the violet. "The continuous spectrum," add the observers, "is much brighter than the spectra of the comets which we have previously examined, and is much narrower. Perhaps it is due to a solid nucleus."

The other comet (also announced in the *Athenæum* last week, and to be known as comet IV. 1873) was discovered by M. Paul Henry, at Paris, on the night of August 23, in the constellation Lynx. He described it as "round, very brilliant, almost visible to the naked eye, and with a central condensation."

Prof. Edmund Weiss, of Vienna, has calculated an orbit of Borelly's comet with the materials available up to August 24, by which it appears that it will be in perihelion about September 11, but will continue to approach nearer the Earth for some time after that. According to his ephemeris, the places in the heavens in the following nights will be about these:—

	R.A.		N.P.D.
	h.m.		
Sept. 5	7 54	72 12
" 9	8 3	70 43
" 13	8 15	68 12
" 17	8 28	67 28

Unfortunately, the Moon interferes very much at present with the observation of comets and other faint objects. At the time of its waning, next week, this comet will have increased very considerably in brightness, and will, probably, be extensively observed.

Science Gossip.

THE Commissioners appointed "to make inquiry with regard to scientific instruction and the advancement of science" have issued their third Report. The examination of the Report, as a whole, is beyond our sphere and space, but we quote the following from the conclusion, which distinctly marks the value of the labours of this Commission:—"Taken as a whole, the evidence has convinced us that, although much has been done in the Universities towards the promotion of scientific education, much remains to be done; and that changes, or, at least, extensions, of no inconsiderable importance have now become in-

dispensable if the work, which has been so well begun, is to be continued successfully. We have endeavoured to indicate what, in our judgment, should be the general direction of such changes, and we have not altogether abstained from offering suggestions as to particular modifications or improvements of existing arrangements; but we are sensible that questions of detail are likely to be best discussed in the Universities themselves, where they will come under the consideration of persons who have made the theory and practice of education the business of their lives, and whose judgment on all points connected with the working of their own system ought to carry great weight."

MESSRS. H. S. KING & Co. inform us that the following is the order in which the volumes of their "International Scientific Series" will be published during the coming season:—"Mind and Body, the Theories of their Relations," by A. Bain, LL.D.; "The Study of Sociology," by Herbert Spencer; "Animal Mechanics; or, Walking, Swimming, and Flying," by Dr. J. Bell Pettigrew, M.D.; "Principles of Mental Physiology, with their Applications to the Training and Discipline of the Mind, and the Study of its Morbid Conditions," by W. B. Carpenter, LL.D.; "On the Conservation of Energy," by Prof. Balfour Stewart; "The Animal Machine; or, Aerial and Terrestrial Locomotion," by C. J. Marey.

On the 21st of August the French Association for the Advancement of Science commenced its meeting at Lyons, under the presidency of M. de Quatrefages, who chose for the subject of his inaugural address, 'Le Siècle de la Science, l'Enseignement Scientifique.' Dr. Carl Vogt was present, and that eminent *savant*, whose protest against the annexation of Alsace and Lorraine has endeared him to the French, was warmly received. The sittings terminated on the 28th, and on Friday several members of the Association paid a visit to Geneva, where they met with a cordial reception.

ASPHALTE paper, or properly, paper coated with asphalt, is again claiming some attention. It is strongly recommended for lining boxes and cases, which are to receive goods requiring protection from the damp. It is also "rolled up into pipes for conveying water." In 1862 water-pipes thus manufactured were exhibited, and, from their lightness and supposed durability, some experiments were made with them, especially in mines, where the water speedily corroded the iron. At Polberro Tin Mine, in Cornwall, they were introduced; but were soon abandoned, as they failed entirely to resist the pressure of the water in the pumps.

THE Third Annual Report of the Deputy-Master of the Mint has been recently issued. It gives some good examples of the value of the applications of science to the processes of coining. The value of the spectroscope to quantitative analysis, especially in the gold-parting assay, is proved by Mr. Roberts to be great. Traces of gold have been found in the worn-out silver coinage; and 81.27 oz. of gold have been recovered from 117,048 oz. of old crowns and half-crowns.

THE Report of the Meteorological Committee of the Royal Society for the year 1872 is before us. It is not possible to discuss the question of the value of the system of meteorological observations as carried out under the direction of this Committee. But, while we most fully admit the importance of the land meteorology of the British isles, and the real advantages of weather telegraphy and signals, we doubt whether the information received by the Committee on ocean meteorology—notwithstanding their statement that it "comprises the investigation of the meteorological conditions of the entire ocean,"—is worth the 2,000*l.* it costs, seeing that observations were made in ninety-three ships only, and that the statement of the localities whence observations were derived shows that very vast tracts of the ocean were unobserved.

A CURIOUS story has often been told about the mathematicians and the bees. It is said that after

* Arago wrote the best account of Mr. Pentland's discoveries, from his manuscript notes, in the *Annuaire du Bureau des Longitudes*, 1890.

Miraldi had measured the angles of the lozenge-shaped plates which terminate each cell of the honeycomb, Réaumur submitted the following problem to the mathematician, Koenig:—Given a hexagonal vessel terminated by three lozenge-shaped plates, what are the angles which would give the greatest amount of space with the least amount of material? By elaborate calculation Koenig found that the angles differed from those of the bee's cell by only two minutes. Mathematicians and naturalists were, of course, delighted at so close a coincidence. But many years afterwards, the Scotch mathematician, Maclaurin, addressed himself to the same problem, and actually detected an error of two minutes in Koenig's calculation; thus showing that the bees were right, whilst the mathematician was wrong. It seems, however, that this pretty story has but little truth at the bottom. Mr. J. W. L. Glaisher has recently taken the trouble to trace its history, and resolves it into very common-place elements indeed. The reader interested in the subject will find Mr. Glaisher's paper in the current number of the *Philosophical Magazine*. It is upon the late Lord Brougham that the author throws most of the blame of distorting the sober facts into a romantic fable.

ONE of the most curious questions of botanical geography is that of the transport of seeds across seas by means of currents, winds, ice, and other agents. At the instance of the eminent botanist, M. A. De Candolle, some experiments on this subject have been made by M. Thurat, who lives at Antibes, on the French shore of the Mediterranean. The results of these experiments, which were made to determine the relative durability of different kinds of seeds when kept in sea-water, are published in the *Bibliothèque Universelle et Revue Suisse*, and are interesting for comparison with the kindred experiments of Darwin and Charles Martins.

AN original suggestion as to the probable origin of nerve-force has been thrown out by Mr. A. H. Garrod. He believes that the difference of temperature between the interior of a living organism and its external surface is an available source of energy, hitherto unrecognized, which may reasonably be supposed to give rise to an electric nerve-current. Admitting such an hypothesis, it is easy to see why, at this season, most of us feel lacking in nerve-force; or, why the prolonged use of a hot-water bath induces a feeling of faintness. The greatest supply of nerve-force, and therefore the greatest amount of vigour, is naturally to be got in cold weather, when a considerable difference of temperature obtains between the exterior and interior of the body. A recent number of the *Journal of Anatomy and Physiology* contains an exposition of Mr. Garrod's views.

THE supply of lithographic stone from Germany has been gradually falling off—hence it is important to notice the discovery of two sources of supply in Italy, one near the French frontier and the other on the coast of the Gulf of Genoa. It is said that the stones are of superior quality.

THE *Bulletin de la Société Chimique de Paris*, amongst many chemical papers of much interest, draws some attention to a waterproof glue, which promises to be of considerable value. The action of light in rendering the size on paper, when it is coated with the bichromate of potassa, insoluble was first noticed by Mr. Monge Ponton, and the principle has been applied to several of the photographic printing processes. Gum, glue or gelatine may thus be rendered insoluble, and the action takes place, though slowly, in the dark. A concentrated solution of the bichromate of potassa is kept in the dark, and some of it is added to boiled gelatine. Anything glued with this may, after a little time, be washed with hot water without effect. A parchment paper, used largely for wrapping the pea-sausages of the German soldier, is prepared by M. J. Stinde with this chromatised gelatine.

THE French Photographic Society informs us in its *Bulletin* that M. Despaquis has prepared some

very pleasing photographs with the Bitumen of Judea which was, it will be remembered, the material used by M. Nicéphore Niepce, more than half a century since, before his connexion with Daguerre.

A CRITICAL examination of the theoretical views of M. Vicaire on the physical constitution of the Sun, by M. Faye, was brought under the attention of the Académie des Sciences at the Séance of the 11th of August, and is published in *L'Institut* for the 13th. In *L'Institut* of the 30th, M. Faye's reply to M. Tacchini, on the same subject, is given. The same journal contains also a somewhat lengthy account of a scientific voyage made during last year to Brazil and La Plata by M. Edouard van Beneden, which was communicated to the Académie Royale de Belgique.

In Dr. Quesneville's *Moniteur Scientifique* for August, is a Report presented to the Industrial Society of Mulhouse, by M. Fr. Goppelsröder, 'On the Regeneration and Restoration of Oil Paintings by Pettenkofer's Method.' This Report, which examines into the physical and chemical changes which take place in paintings, and gives experiments on the means employed by Pettenkofer for the revival of colour and the like, is worthy of every attention.

FINE ARTS

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to six.—Admission, 1s.

Memoir of the Life of David Cox. Illustrated with Photographs. By N. Neal Solly. (Chapman & Hall.)

IN David Cox the English school of landscape painters possessed one of the very few men worthy to rank immediately after Turner. In some, and those not the least honourable, respects, the son of a white-smith and arm-forgers of Birmingham holds a position by no means inferior to the great son of the barber in Covent Garden, and his biography has a nearly equal claim on our attention, although it does not exhibit those many traits of character which are in violent contrast with the marvellous genius and the extraordinary fortunes of the master of inspired modern landscape. A few years ago it might be said for a biographer of Cox that his subject's fame and genius needed an exponent and vindicator, but the progress of art-education in this country has rendered such a service needless. Cox's powers, diverse and vigorous as they were, are now fairly appreciated, and if the commercial value of his works be accepted as a test, and the admiration of students counts for what it is worth, there is no occasion for higher honour than has fallen to his share. Turner found an eloquent, if not always judicious, champion in the most powerful and accomplished art-writer of the age, whose expositions did all, and more than all, that was required to set forth for popular readers the merits of that artist whom students had not failed to honour. Mr. Ruskin's fervid genius may be said to have overshot his aim, and probably his own estimate of his subject, exalted as it was, and a reaction has set in with respect to both painter and critic. Time will, no doubt, put all this right, and Turner's light suffer no lasting shadow because people have found it hard to hold the balance of their opinions. The reputation of Cox will probably not again suffer as it did during his life—a life which underwent something like a partial

eclipse, owing to the superior brilliancy of his wonderful contemporary.

Turner and Cox were born within ten years of each other, the former on the 23rd of April, 1775, the latter on the 19th of the same month, 1783. As regards the education, or rather no education, of their fathers, these painters were on a parity; neither of their parents had much to boast of in that respect, but probably Cox's father had the advantage in a very considerable degree in all matters except mere school learning, and in other matters he was probably in no great degree inferior to Turner's father. We know very little, if anything, about Turner's mother—a parent to whose influence, moral and intellectual, so many great men have declared themselves pre-eminently indebted. Cox's mother was a farmer's daughter, and a superior woman, of high religious feelings, better educated than her husband, with much force of character, and natural good sense. "Her son David," says our author, "has often attributed a good deal of his success in after-life to the watchful care and good judgment of his mother, and to the right principles she instilled into his mind in early years." This good mother died when Cox was twenty-seven years old, so she lived long enough to see some of the fruits of her training; his father married again, and lived long, until 1829 or 1830, being in the receipt of a pension from his son, whose prosperity enabled him to give it. Cox had but one sister, and she seems to have been a woman of more character than wisdom. The painter and she never ceased to be on good terms so long as she lived.

Cox was born in a place such as those he often painted—the outskirts of a town or large village. Birmingham has changed prodigiously since this description was true of the lane in Deritend, a poor suburb on the south-east of the town. "Heath-mill Lane, the scene of Cox's birth, was a narrow thoroughfare. Passing by an old pond, it joined the main approach to Birmingham near the bridge over the Rea, and its south corner was formed by that ancient and renowned inn, the Old Crown, built of black oak, with curious gables, still standing, and mentioned as long ago as 1531 in Leland's 'Itinerary.' The greater part of the lane, including Joseph Cox's house, has been swept away, to make room for the railway approaches; and the quaint timbered buildings are rapidly giving place to red-brick houses. Here, just between the town and the country, was born a boy who was destined to paint landscape with a force and truth, an abundance of pathos and dignity, which are as thoroughly English as Defoe's delineations of character with the pen are English. Cox went to a day-school, evidently of no great pretensions, and there began his education in the three Rs. But a far greater and rarer education was opened to him when a friend gave the boy, while laid up by a broken leg, a box of paints. With these he painted the kites of his schoolfellows—how, it is not said; and, afterwards, he made many small pictures from engravings, which he coloured, and disposed of for the merest trifle. Mulready's youth and that of one of the greatest English masters of colour, William Hunt, were spent much in the same way, although, probably, Hunt was not so poor as

Mulready. It was the same with Chambers; indeed, with nearly every painter of English origin. They were the sons of poor men, and struggled upwards to fame. The father of Cox, having, doubtless, no better opening for his son, took him into his workshop, to learn his own laborious trade; but the physique of the youth was not robust enough, and, after a short trial, he relinquished the toil, to acquire a craft in which his nascent love for colouring could be turned to good account. "It was proposed that he should be apprenticed to some one of the toy-trades then carried on in Birmingham, in which his natural bias might be turned to advantage. That he might be better prepared, he was sent to attend an evening-school for drawing, kept by Joseph Barber the elder, at the corner of Edmund Street, where it joined Newhall Street." "Mr. Barber is reported to have been very strict, and very particular in enforcing correct drawing. He made his pupils repeat the same subject in outline many times, until accuracy was attained. There is no doubt that David made great progress in drawing at this school, and laid the foundation for much of his after success." This is to say that sound teaching was beneficial to good natural talent. The habit of accuracy thus early obtained must have been inestimably useful to Cox, whom, despite his broad manner of painting in later days,—a manner which was, in fact, unattainable except by means of such an education,—we hold to have been one of the most accurate and faithful of draughtsmen, as he was certainly at once one of the most brilliant and literal of painters. The toy-trades, which in Cox's youth obtained in Birmingham, comprised the button and gilt and lacquered buckle manufacture, with that of producing snuff-boxes, lockets, &c., mounted in metal and painted. A Mr. John Taylor is said to have introduced these trades to the midland metropolis. What was the quality of the most artistic productions of these crafts may be guessed from the fact here recorded, that a man, by painting the tops of snuff-boxes at a farthing each, could earn fifty shillings a week.

Cox was apprenticed at fifteen years of age to a locket and miniature painter of Birmingham, named Fielder, in whose service he made such progress that "the head of a young man, in the possession of Mr. David Cox, jun., is really a beautiful work," in proof of which we are referred to a photograph here included, the subject being a remarkably handsome boy, and the picture, if really painted at this period of Cox's life, is, indeed, an extremely delicate and charming specimen of a very rare kind of skill. Poor Mr. Fielder committed suicide after Cox had been in his charge for about eighteen months, so there was an end to the apprenticeship which began so well:—

"After this unfortunate termination of David Cox's engagement as a locket-painter, his cousin Allport, who was fond of frequenting the theatre at Birmingham, which had lately been rebuilt, and who was acquainted with the manager and actors, took him there sometimes to see the scenery. The broad and effective style of scene-painting took a great hold on his imagination, and he was much pleased when Allport got an engagement for him to grind colours and wait on the scene-painters; and he was also enabled to resume his evening attendance at Mr. Barber's drawing-class."

If we are to receive this without qualification, it materially strengthens our suspicions that the pretty miniature was painted at a later period of Cox's life, for it is almost incredible that a lad so skilful as he should have taken menial service under scene-painters in a minor country theatre. The lad was not in urgent need of money; at least, we are not told so. The truth probably is that Cox, on some not very exalted pretence, got admission to the back of the stage to see the scene-painters at work because he recognized what was valuable in their rude and effective craft. What Turner was learning from De Louthembourg may be traced again in the following passage respecting the early training of David Cox in reference to one De Maria, a painter from the London Opera-house, whom the elder Macready, then managing the play-house at Birmingham, had engaged. We have to remember, of course, that our author is not an artist:—

"He found his occupation a very congenial one, and he soon made many new friends. His taste and love for art were beginning to be clearly developed, and he had abundant opportunities of watching the progress of De Maria's work, which he admired very much. De Maria had been a friend and associate of J. M. W. Turner, and Cox used to compare some of the scenery painted by De Maria to Wilson in colour, and to Claude in composition. Even to a late period of his life Cox was never tired of speaking of De Maria's works, and often regretted that they had, probably, long since been destroyed. On one occasion (at least forty years after his employment at the Birmingham Theatre) Cox was staying at a friend's house at Sevenoaks, the terrace of which overlooked the beautiful Knole Woods. There he used to enjoy walking up and down smoking a cigar; and he would then describe with enthusiasm the scenes painted by De Maria, especially a wooded landscape; and after a detailed account of its effect and breadth, he added earnestly, how very much he should like to see it again."

It is remarkable that Turner owed much to De Louthembourg's teaching and his Eidophusikon, and that the lessons were continued to Cox by means of De Maria, of whom one learns no more than that in 1813, when Cox had joined the Society of Painters in Water Colours, and was already distinguished, he met the scene-painter, and was assured that, however much the pupil might have learned from the master, he was then able to teach where he had been taught. It is also noteworthy that several of our best landscape painters have owed much to practice in scene-painting, or, as Turner did, have learnt from artists of that class. Almost all that was good in the work of David Roberts was due to scene-painting in youth. Mulready practised that branch of design, so did William Hunt; Stanfield's obligations are well known; Eastlake was not untaught in that direction; and Mr. Linnell had some brief practice in that way, we believe.

By his readiness and capacity of turning skill in figure and face painting to account when required, D. Cox secured for himself a beneficial engagement as scene-painter in the theatre at Birmingham. Although he was then about eighteen or nineteen years of age, he followed this occupation for nearly four years. Among his feats in this way was that of producing a complete set of miniature scenes for the younger Macready, to be used in a toy theatre, which were in existence a few years

since, and always were much prized. Cox travelled with the "players" in many parts of England, occasionally taking a minor part in a piece, among which was, at one period, that of a clown. He continued more serious studies during this time, and was evidently preparing for better things in art. A quarrel with the elder Macready, who seems to have been rather difficult to satisfy, and the influence of Cox's mother, who disliked the companionship in which her son was compelled to live, led to the painter's liberation from his engagement. Shortly after this he came to London, to take a place as scene-painter for Mr. Astley, the proprietor of the Amphitheatre. This was in 1804. It appears, however, that he never painted for Astley's, although he produced certain scenes for the Surrey Theatre. Cox resided in London until 1814, and maintained himself by selling drawings to the dealers, some of which he disposed of for two guineas a dozen. He continued serious studies from nature, and, at times, from pictures by Claude and others. The subjects of these early works were derived from the banks of the Thames, where Turner, William Hunt, Mulready, Mr. Linnell, and others, likewise studied so profitably. Like the painters we have named, Cox received the good counsel of John Varley, the pictorial father of so many of his profession, and who, with characteristic generosity, refused to take payment for more than a few lessons. The field of graver studies which Cox most frequented was that which, in a different spirit from his own, Varley had already occupied, we mean North Wales, a district the fame of which is due to Cox more than to any other man, and where, especially at Bettws-y-Coed, he was truly at home. Cox was in that region for the first time in 1805. That was a large commission which, as our author shows, Cox executed for a Mr. Stretton, according to the terms of the following "bill":—"1808, Mr. Stretton, to David Cox, Dr., Feb. 15th.—To painting 310 yards of scenery, at 4s. per square yard, 62l." This appears to have been produced for the Wolverhampton Theatre. Our author is not quite accurate in his account of the early rival Societies of Painters in Water Colours, to the junior of which Cox belonged. This body opened its first exhibition, not in Bond Street, but in the rooms of Vandergucht, the engraver, in Lower Brook Street, where the older Society had originated water-colour exhibitions, and where that body continued until its removal to the old Royal Academy Rooms in Pall Mall. Although the author has not been able to obtain an "exact list" of the names of the junior body, "The Associated Artists in Water Colours," there is no real difficulty in supplying such a list. Cox, with others, joined the elder Society on the secession of twelve of its leading members, in 1813. The junior Society, to which Cox originally belonged, perished before long, and our subject was one of the victims of its disasters. By these means Cox secured places for the exhibition of his works, upon which, it seems, he set so little store, that, we are told, when the collection of Mr. J. Allnutt, of Clapham Common, was about to be sold, a few years since, a drawing of Cox's was removed from the mount on which it had been placed about fifty years before; under this was found another, and a very fine drawing, and under

that a third, all by Cox, and large—four feet by three feet each. By some strange misadventure, he had sold the three as one only.

The great resource of our artist, soon after this period, as well as long afterwards, was teaching drawing to amateurs; his first charge was five shillings a lesson. Being drawn for the militia, he was in great difficulties, for he had to furnish a substitute, who was rejected, and Cox, in despair, absented himself from home for a time, until the alarm had blown over, when he returned and lived in peace. At this time he was in so desponding a state of mind that he occasionally destroyed his own drawings, which he had taken out in hopes of selling, tearing them up and throwing the fragments into the river or the sewers, because his wife always took care to preserve, if possible, works the unprofitableness of which made her husband's heart ache. Among other things he tried that of giving lessons in perspective to builders' clerks and others; this helped the family a little; he also obtained an appointment as teacher of military drawing in the government college at Farnham, but soon found the employment so uncongenial and harassing that he gave it up. At last he saw an advertisement in the *Times* for a teacher of drawing for a Miss Croucher's ladies' school at Hereford; the terms were 100*l.* a year for two lessons a week, with liberty to teach elsewhere. He accepted this, took his wife and child to live in a cottage near the city, and the change proved a turning-point of a very happy kind for his fortunes. He was already a member of the Society of Painters in Water Colours, but did not make much by that means. At Hereford he was near his favourite painting ground in North Wales, there was a good school for his son, and the cost of living was small compared with what it was in London. The cottage was a little one, in a pretty situation, but so primitive that the floors of the living rooms were paved with flag-stones. He removed from this to a more comfortable place; but found the office of school-teacher by no means an agreeable one, although he tried, in every way to please his pupils. "He did not even disdain to work on white wood in Chinese fashion, including bronzing." Still, he kept on in a cheerful, honest way, and did the best he could; he also prepared etchings from his own drawings, with the view to the publication of a work on landscape art, which appeared in 1814. He taught drawing at Miss Croucher's for four years, and at the Hereford Grammar School for a much longer period; he gave private lessons, and went far and wide for the purpose: to get over the ground of these journeys quickly he tried ponies, and came to grief. He took pupils at 70*l.* per annum, for board, lodging, and instruction, and altogether had enough to do to make both ends of his income meet. Before long, however, sales of pictures in London increased, so that Cox was able to begin to save money for his favourite project of building a house on his own land. As early as 1824 there appears to have arisen in Paris a taste for English water-colour drawings, for we find Cox executing commissions for such works, at from three to four guineas each. He built himself a house on the brow of Ailstone Hill, near Hereford, at a cost of 317*l.* 10*s.* 4*d.*, by estimate, and lived in it for two years, when he sold it for 1,000*l.*,

probably with land in addition. This edifice, of which Cox was architect and clerk of the works, still stands, somewhat altered, and bears the name of "Berbice Villa," instead of its original title, "Ash Tree House." He was an abundant contributor to the exhibitions of the Society to which he belonged, sending, in 1824, twenty-three works, in the following year not fewer than thirty-four productions, and sold them at from three to six guineas each! At this period he visited Holland and Belgium, with much pictorial profit. In 1827 Cox began to find it desirable to live more with his fellow artists and study the feelings of men in London, so he left Hereford in that year, and came to reside at No. 9, Foxley Road, Kennington Common, a house which ought to be sacred in artistic eyes, for in it he produced many noble works. In 1825 appeared "The Young Artist's Companion, or Drawing-Book, by David Cox," which is very dear to students. He likewise produced "A Treatise on Landscape Painting," which went through a second edition in 1840, and is a text-book for the theoretical, and, so far as it is possible for a book to be, the practical parts of its subject. At later periods he was occupied in illustrating several other books connected with landscape art, such as "Wanderings in North Wales," "Wanderings in South Wales," an account of Warwickshire, &c.

In 1827 Cox returned to reside in London, and the removal was a beneficial one; but, although he had by this time secured a very modest independence, he had not done so by the sale of drawings, at a few pounds a piece; these are the same works which now produce hundreds or even thousands of pounds. How deeply he must have felt this appears from the following:—

"He had still many of his drawings returned unsold, and the former secretary of the Society, Mr. George Frigg, has related to me that on one occasion he went to the gallery a few days before it closed, and, on looking round, was pleased as well as surprised to find the blue ticket, indicating 'sold,' on all Cox's works, the more so as, although Copley Fielding, and one or two favourite artists of the day had sold a great many works, only one or two of Cox's had to within a week of that time been purchased. On remarking this to the keeper of the gallery, Mr. A. Worley, he replied, 'Oh, that is Mr. Cox's own doing. On looking round the other day he appeared rather vexed, and said, "Go at once and put a ticket of 'sold' on all my drawings; they shall not have another chance now."'"

The following is amusing:—

"There is not the least doubt that Cox, with all his modesty, well knew how much his drawings were under-estimated by the public. He used to relate a story that on one occasion he was quietly looking on at the exhibition when an elderly lady was being wheeled in a chair round the gallery, accompanied by a young lady as companion, who read out the numbers.—'Well, my dear, whose is that? said the lady.—Response: 'By Copley Fielding.'—My lady: 'Oh, how very beautiful! what a lovely effect! And whose is that curious drawing, my dear, just above the other?'—'Oh, that is one by David Cox.'—My lady: 'Oh, indeed; go on, if you please; go on, if you please; go on.' Another lady is reported on one occasion to have said, 'Pray Mr. Cox, do you not think it would be worth your while to take a few lessons from Mr. — in finish?'"

Cox had obtained so much benefit from his first foreign tour, that in 1829 he started on a similar excursion, his son being his companion,

with the resolve to walk from Calais to Paris, and thence to Orleans, and along the banks of the Loire. Enraptured with Calais, delighted with Amiens and Beauvais, the artists found the weather too hot and the flat country further on not interesting enough to keep them on foot, so they rode onward to the capital. Soon after his arrival there the senior sprained his ankle, but, not to lose time, continued to study, sometimes from the windows of a cab, sometimes from a chair placed in an unfrequented spot.

Even in 1830 Cox sold five drawings for 12*l.* A boy spent a day in watching Cox at work, and when the picture was done, boy-like, asked the artist to give it to him. "Oh! my lad, do you know it is worth five pounds!" was Cox's question in reply. This drawing has since, it is said, been sold for a hundred pounds. Here is an extract from his memorandum book, which shows the rate at which this noble painter was paid:—"Capt. Rawdon, lessons in drawing (to keep the drawing), February to July, 1832, eighteen lessons at one guinea each. Honourable Miss Leveson Gower, nine lessons at half-a-guinea. Countess of Verulam, four lessons at half-a-guinea." Here is a note on his practice which is very interesting:—

"Cox objected, even when finishing, highly to the use of body colour, and on rare occasions when he transgressed this rule, it was merely for small and sparkling touches of light. He worked with a large swan's quill brush, full of colour, putting on his tints very wet, so that they dried full and very powerful, but without blackness. To give richness, he hatched over again with repeated touches, but he avoided washing over the tints when once applied, as he considered that the plan of washing made the effect weak and poor. The range of his colour-box was of the simplest description, and the rarer pigments sometimes used by artists were unnecessary to him. When half-finished, or even when more advanced, his sketch or drawing would sometimes look flat and tame, as he reserved the full power of his palette for the finishing, when his consummate knowledge enabled him with a few powerful touches on the figures, and a rather dry brush dragged over the foreground, to give point and force to the whole, and clear up the half-shadows, putting everything into its right place."

Like all water-colour painters, Cox was very particular about the quality of the paper he worked on. There was a certain Scotch variety he loved heartily. "The paper was very thick, and quite white, with here and there little black or brown specks." In the landscape part these specks were of no consequence, but they looked out of place in the sky. On one occasion, being asked what he did to get rid of them, he replied, "Oh! I just put wings to them, and then they fly away as birds."

There are in this very readable book a few anecdotes of other painters. From one of these we learn that Müller was left-handed, but that he could paint nearly equally well with his right hand; and, when interested in his work, would paint with both hands at once. Cox had a few lessons from Müller in the practice of oil-painting, and related that at the first of these lessons Müller nearly finished a small picture at one sitting, painting all the time with great ease and rapidity. When he went for his second lesson, Müller had wiped out this picture, saying he was not satisfied with it.

When Cox began to paint in oil, he had

undoubtedly reached the zenith of his powers in art. Here, commending to the reader this loving testimony to Cox as man and painter, we may fitly close our review. The photographs serve their purpose admirably, and are gems in their way.

THE PRIVATE COLLECTIONS OF ENGLAND.

No. I.—ALNWICK CASTLE.
(Second Notice.)

WE conclude the account of pictures in the Duke of Northumberland's northern seat, which, through the favour of His Grace, we began last week.

In the state apartments of the Castle are a considerable number of excellent portraits. One of the most interesting among these is Van Dyck's noble whole-length of Algernon, tenth Earl of Northumberland, the famous sea-commander, in a dress such as people commonly associate with the Cavaliers; he holds his *bâton* of command, one foot rests on a fluke of a large anchor, and he turns round to look at the spectator with a bold and highly expressive action, which is eminently characteristic of Van Dyck's peculiar artistic *bravura* at its best. One likes to compare the design of this portrait with those by others of similar subjects, and especially by Reynolds, e.g., the famous Keppel, the production of which did so much to increase Sir Joshua's reputation. The works named are strongly characteristic of the respective styles of the painters, and in some respects represent the tastes of men in the different ages to which they belonged. Reynolds was a courageous painter, as he showed by many a bolder design than his Keppel, but he would never have ventured to approach the *élan* of the Earl of Northumberland's figure. No modern portrait-painter would dare to attempt anything like it, and, probably, few could go so far as Sir Joshua. Any admiral in Her Majesty's fleet would rather be mast-headed than painted in the graceful, manly, dashing attitude which is displayed on Sir Anthony's canvas. This picture appears to have been cleaned not long ago; the same, or another very like it, was included in the National Portrait Exhibition of a few years back. There is in the Music-Room another portrait of the same Earl, by Van Dyck, and painted on a canvas placed "landscape way." In this the head is bare, with long locks falling on each side of the handsome face, which is turned over the shoulder, looking slightly upward, and with a very noble contemplative expression; the figure is nearly three-quarters length, in armour; the left hand is outstretched and resting on an anchor, while the right hand holds a *bâton*. Of the painting we cannot speak with confidence, because the picture hangs somewhat high; but the design is in the artist's most refined and least grandiose mood, and we prefer it to the whole-length, its neighbour here, the conception of the subject being more masculine than usual.

Returning to the Dining-Room, we observe a good and, as was his wont at times, rather slightly painted portrait by Andrea del Sarto, said to represent himself: it does not strongly resemble other likenesses which are undoubtedly portraits of the "faultless painter." The subject, whoever he is, wears a black cap, has long brown hair falling on his shoulders, a black body dress with purple sleeves, a costume much affected by Andrea for himself and other sitters whom he painted; he sits at a table, holding a letter in his right hand, and with his left hand lying between his knees. This truly enjoyable work has all Del Sarto's grave, half-melancholy sweetness, much of that languid look of repose in placid discontent, with abundance of grace in the action of the man; the head exhibits a defect not uncommon in the artist's figures, it is rather too large. This work came from the Brascchi Collection, and is said to have been painted for Lorenzo de' Medici. Near it hangs a charming gem of a picture, ascribed to Raphael, and not so styled without good, if not quite sufficient grounds. If this picture is by Raphael, and its beauty

is so great that no one need hesitate to ascribe it to him, it must have been painted about the time of 'The Dream of the Young Knight,' now in the National Gallery, or a little before that period; it has all the delicacy of the Peruginesque school, and something of its weakness; we are inclined to think it is deficient in the depth, force, and brilliancy of colour which distinguish Raphael's work at all periods, and may be seen in the large Crucifixion belonging to Earl Dudley, which was recently at the Royal Academy, as well as in 'The Dream,' to which we have just referred. The picture represents two figures, of SS. Catherine of Alexandria and Mary Magdalen, standing in a landscape with emblems, and appears to have been formed by joining the wings of a triptych. The royal saint holds her wheel and book, and is crowned; she has a fine serenity of look, exquisite beauty of expression and feature, and gazes with levelled eyelids out of the picture, and towards our right. The other saint has her fingers pressed tips to tips, and looks upwards, recognizing the halcyon promise of the serene sky which covers the landscape. The figures appear in a verdurous place among rocks, with a few of those graceful, harmoniously grouped trees, which, rising on slender stems, spread tender foliage against the sky, and characterize Italian landscape of this period and the school of Pietro, that master of so many fine artists, to one of whom, if not to Raphael, this lovely little picture is beyond all doubt to be ascribed. Among these admirable painters was Lo Spagna. To him the work before us has been attributed, but we think without sufficient grounds; his paintings are extremely rare. There is one in the National Gallery representing the Virgin and Child with angels. Lo Spagna was in Italy in 1503. On the whole, however, we think it is more like Raphael's work than that of his ambitious fellow-pupil, the Spaniard.

In the same room hangs a capital specimen of Claude's best and warmest style, 'A Sunset' with a harbour, a repetition of the admired picture in the Louvre. It hangs in shadow, through which, however, the power of the painting is explicit, but it seems not to be in good condition. Near this last is a fine three-quarters figure, probably intended for part of a large composition of many persons, and representing the Franciscan, Saint Peter of Alcantara. This is ascribed to Velasquez, and there is extraordinary intensity in the expression of the face and action of an ascetic praying with fervour; his features are emaciated and withered to dryness, whispers of a tempest-tossed soul seem to proceed from the quivering lips, while the fire of something like madness glitters in the upturned eyes, which seek and, in devout agony, adore the visionary Crucifixion that hovers above the devotee. This picture has been produced with great brush power, and extraordinary force and firmness in representing the vigorous grasp of an idea which was in itself intense enough to be startling. The colouring appears to be less silvery than that of Velasquez, whose mood of mind was generally much less tempestuous than that which is presented here.

In the Music-Room is a superb Giorgione, a lady with a lute; her head rests on her right hand; she looks up with sunny eyes and a smile on her amorous lips, and wears a dark dress, open at the bosom and shoulder,—from under this a voluminous warm white robe escapes, the very fullness of which is voluptuous; the tint of the white, as is common with the painter, supports the exuberance which marks the whole design. The colour is gorgeously rich. The work of another Venetian, which forms a strong contrast to the last, hangs within a short distance of the beautiful lady; this is Sebastiano del Piombo's 'The Salutation,' a composition of several figures at three-quarters length in a grand monumental treatment. The colour is almost monochrome of bronze and olive-green; the persons appear of the heroic size; the style in which they are conceived and executed may be called gigantic, not the less so because the motive of the design is solemn to impressiveness. This is a decorative

picture of the highest class, and so masterly that it would hardly be unworthy of Sebastiano's great teacher himself, as it possesses a suavity and repose which that tremendous artist rarely cared to exhibit. Near this noble work is a portrait, by Baroccio, of Duke Guidobaldo of Urbino, in armour, and wearing a red scarf; it is a good picture, eminently characteristic of the painter. There is also a portrait of an unknown man in armour, with his hand on the hilt of a sword, which is enclosed in a gilt and chased sheath. It is said to be by Moroni, and the description is probably correct, although the work is for him less grey than usual; it shows his gravity of conception, his sober, not sombre tone, and excellent keeping. By Rosso Fiorentino is a portrait of Sebastiano del Piombo, of which, remembering other pictures of the latter artist, we are compelled to doubt the naming. It is, at any rate, a grave and severe portrait of a man, wearing a black cap, and holding an inscribed scroll in the left hand. The painting is a little hard; the draperies are treated with much richness. By Primaticcio (!) we have 'The Conversion of St. Paul,' a tumultuous and vigorous design. By Caravaggio is 'The Burial of St. Stephen,' or rather the lamentation over the body of the proto-martyr: a picture of considerable power, such as was proper to the artist. The conception is less exaggerated than in most of his works. The dead figure is highly meritorious in design, and is painted with great skill.

One of the finest and most interesting pictures here is a small portrait of Pope Paul the Third, ascribed to Titian, and vigorous enough to be by him—he repeatedly painted that pontiff—although the handling of some parts of the head is firmer than is common in the great Venetian's works. The portrait shows a three-quarters figure, seated, with the left hand on one arm of the chair; the fingers of the right hand are outspread characteristically over the purse which is pendent from His Holiness's girdle. He appears as in other portraits, and is a long-bodied, lean, round-shouldered, stooping, and rather morose-looking old man, with a fine and studious aspect, a thin face and hair, and a somewhat scanty and grizzled beard; the eyes are full of intelligence. He gazes at us out of their dark depths with a wonderfully rendered expression of inquiry and suspicion. The treatment of the face and hands—to say nothing of the red hood and white robe—is beyond praise for the precision, learning, exquisite care in modelling, and completeness. It is a noble miniature, and in some respects recalls even Raphael's most accomplished handiwork. Near this hangs a very different production, by Pordenone, representing that painter surrounded by his pupils, half-length figures, standing at a table, inspecting and discussing the merits of fragments of sculpture which are in the hands of the master and his eldest pupil. The group comprises several young men and lads, with charmingly ingenuous expressions and intelligent faces. One of them, who wears a brown gown, makes a drawing. The picture is an excellent specimen of the artist's mode, with the strongly contrasted light and shade and rich colouring in which he delighted. Ascribed to Giorgione is a group of half-length figures; a young man with a woman. In turning towards her he shows his profile to us on our left, she resembles the woman in the famous picture by this artist in the Louvre; a youth in a hat stands behind the pair. By Mazzolino da Ferrara is 'Christ driving the Money-Changers from the Temple,' a splendid example of the artist's peculiar power and manner, and highly characteristic of both at their best; the design is full of passion and spirit, crowded with figures and replete with incidents, such as Mazzolino so often gave. The work came from the Aldobrandini Collection. The disadvantages rather than the advantages of accidental contrasts are shown in the next picture which meets our eye, being by Agostino Carracci, 'Tancred baptizing Clorinda,' the two figures brought together with all the tact of the designer, so that the story is capitally told. The corslet of the virago is

removed, so that her somewhat too exuberant bust appears, and the wound given by the victor is shown. He holds water in his helmet, and watches her face with so much of intensity as Agostino was capable of expressing; of course Tancred is less manly than Clorinda, but that is not out of keeping with the text. The execution of the picture is worthy of the best period of eclectic practice. By Orazio Vecellio, Titian's son, is a good picture of a far finer time than that which produced the Carracci. Orazio was a good, second-rate painter, of the most developed period of Venetian art. This picture is rich in the suave grace of the period and school, yet has much of the conventional richness of the school of Titian in colour. The subject is the Virgin adoring the sleeping Christ, as he lies on a cushion, which is supported by an angel. St. John, a very pretty figure, kisses the feet of Christ.

By Schedone is an interesting but rather roughly executed little picture, the motive of which is highly characteristic of the period and of the painter's vigorous and somewhat fantastic fancy—a fancy which so often did more for his portraits than their artistic qualities. An infant genius is crowning a human skull with bay as, blanched and dilapidated, it lies on a cushion. There is a wistful pathos in the infant's eyes, which challenges the observer's imagination, and the idea of the picture is supported by the effect, which is that of dawn entering by a window the chamber in which the scene is laid; the light falls on the genius and the skull. Outside the window is a glimpse of landscape at daybreak. The painting is transparent, and the shadows are unusually so. The picture is evidently the sketch of a design, the record of a passing and pathetic fancy. By Baroccio we have 'The Annunciation,' a work of his most ornate mood: a robust angel kneels before the slender Virgin, and with a rather demonstrative action performs his mission. The expression and attitude of the Virgin are extremely natural and simple, in the way of Baroccio, with her left hand extended in astonishment, her right moved in self-depreciation; her eye-brows are raised; she has been interrupted in praying. Is that an inkstand on the table behind her? That is certainly a domestic cat that sleeps in the chair in front of the picture, and is unmoved by the angelic appearance. Lanfranco had a much more exalted notion of his theme, 'The Nativity,' than Baroccio, as a picture which hangs here shows. The radiant infant lies in the arms of his mother, and is surrounded by angels and child-genii, whose happy faces are given with delightful variety and spirit; the light issuing from the body of Christ falls on the surrounding figures, a not uncommon and very ingenious disposition in art of the later days of the chiaroscurists. Lanfranco, as usual, exhibits a highly dramatic conception of his subject; he painted this work with exceptional power. Near the last we have a Garofalo of excellent quality, 'Christ healing the Possessed,' standing on the shore, with His disciples near; a ship is in the middle-distance, with figures. By the same is the fine bust of a woman, probably originally a portrait in character, called 'Judith,' and representing that heroine putting on her ornaments. The conception is grandiose rather than truly grand; but the style is a broad and good one, while the painting is rich and rather freer than is usual with Garofalo. Like the last, this picture belonged to the Aldobrandini Gallery.

In the Library, which contains a noble collection of books in magnificent order, are several good portraits. Among them we noticed a capital Lely of Elizabeth, wife of the eleventh Earl of Northumberland, seated, in a dead-leaf-coloured dress of satin, such as Sir Peter affected beyond all others. The comparative decorum of this dress might serve to correct many popular notions of ladies' costumes at the period in question. By the same artist is a good portrait of the eleventh Earl of Northumberland himself. In the Duchess's boudoir is an extremely interesting early work, ascribed to Giotto, but probably by a different hand, working under Byzantine inspiration, being one of the leaves

of a diptych, the other half of which is said to be in the Sciarra Colonna at Rome:—1. A Coronation of the Virgin, conceived and executed with great simplicity and much nobleness of feeling; with gilt enrichments to the robes and throne. Of course the background of the whole picture is gilt. Below is a group of angels and apostles, conceived in a very elevated spirit, but quite innocent of anything likely to convince us that Giotto had a share in this work. 2. St. Catherine disputing with the doctors; she stands before them in a sort of tribune. Her face is spiritual and beautiful, and her action is very lively. There are some charming points of colour in this part. 3. St. Francis receiving the stigmata. 4. Christ and the Virgin; with saints and angels adoring the Holy Host; a bishop, &c. In the space between these compositions appears a tetramorph, &c. It is impossible to deny that the lovely little 'Virgin and Child' in this room is by Raphael, to whom it is ascribed. The composition is well known. Christ is seated on the lap of his mother, and he holds a pink in his left hand; her figure is shown to below the knees; the child is naked, or nearly so. The design has been so frequently repeated, and many of the repetitions are so highly admirable, that it would be hard to say which is the original picture. No plan for settling this would answer so well as that lately adopted with regard to the rival Holbeins of Darmstadt and Dresden; that is, bringing the rival pictures side by side. The execution of the picture before us is absolutely perfect in modelling, drawing, and refinement. The faces are worthy of Raphael in every respect, and the design evinces such spirit, grace, and vigour, that one might safely say it has profited by the original inspiration. Among the "little Virgins" of Raphael, numerous as they are, none was composed with more care than that of which this particular picture is either the original or a repetition of the purest class. Of the class of Raphael's works which is represented in the National Gallery by the so-called 'Garvagh Raphael,' this example is one of the best; it is, supposing it to be the original, a production of higher kind than the specimen in Trafalgar Square. That the general tone of the colouring is rather cold is against the claim of this picture to be from the hands of the Urbinate.

In the Billiard-Room is an extremely fine portrait, ascribed to Titian, but recalling Tintoret, of a man in a grey furred robe. Near it is a beautiful sketch of the picture of 'Venus seeking to detain Adonis,' which is in the National Gallery. The faces are the least elaborated parts of a whole which is full of action and spirit, and charmingly enriched with the subtle, golden-hued flesh-painting of the great Venetian. So beautiful and spirited is this delightful picture, which is much smaller than the more celebrated work, that we are inclined to think it rather the original sketch for the latter than a copy by another hand, however skilled he might have been. There is also an 'Ecce Homo,' ascribed with correctness, no doubt, to Tintoret, in which the flesh of the bared chest and throat is painted with unusual care and a rare display of learning, such as the painter possessed, but did not often take pains to show. The shadows of the flesh are a little "dirty," but the picture is in general very luminous, and extremely powerful in tone.

The Duke of Northumberland also possesses a superb missal of the fourteenth century, originally belonging to Sherborne Monastery, and one of the finest, if not the finest, of its kind in existence. It contains a perfect galaxy of illuminations in the most brilliant colours, and is in perfect preservation.

In concluding these remarks on the pictures in Alnwick Castle, it is due to ourselves to ask the reader to take them as almost entirely the results of notes and studies made before the works described. Some examples may have escaped our notice and yet be noteworthy, but we believe the above to be a nearly complete account of all the valuable paintings in Alnwick Castle.

Fine-Art Gossip.

THE proposal to restore Kirkstall Abbey Church is the most glaring illustration we have met with of the strangest of modern manias: nothing of the sort has surpassed it. That churches, which have never fallen out of use, should undergo the process of "restoration," is, however unfortunate, by no means unaccountable. During periods of prosperity, most wealthy nations have defaced their ancient monuments by operations analogous to that which has deprived posterity of nearly everything really venerable or original in art. Neither in England nor in France is there much left that combines these sources of delight, for almost everything of the sort has been furnished up. On the other hand, the Egyptians destroyed their own antiquities so completely, that we have scarcely any means of tracing the development of their skill; we know little more than the culmination and decline of arts to which we owe so much. The Greeks were hardly less unmerciful, nor were the Romans much less reckless of posterity. In the Middle Ages men were not more scrupulous: half the history of Renaissance architecture is a record of destruction. But we turn our old lamps into new ones. We protest with all our might against the whimsical notion, and trust everybody who has influence may join in opposing the scheme. Are we tired of building new churches, that we desire to ruin our ruins? Of course the job, being as simple in its nature as it is heartless in its conception, is an easy one; however much a great artist might desire an opportunity to rival or surpass Kirkstall, no true artist would attempt its destruction. When Sir G. Scott—for to that energetic gentleman report ascribes this amazing scheme—has designed a better building than the Abbey, and it is proved that such a structure is needed in the meadow outside Leeds, then, but not till then, will it be possible for lovers of art and antiquity to listen to such a plan as this. If a large church is wanted there, by all means build one, and let it be as fine as possible; but refrain from destroying all that is worth keeping of the old one. For what but a fresh display of modern trinkets can this work result in? Will acres of shiny tile pavements, of the newest-old patterns,—will tons of smart Birmingham bedizenments in brass, as far removed from true art as possible,—will perches of stained glass,—will any amount of trumpery modern carvings in wood or stone, the poor, sapless outcomings of dozens of "highly-trained" artisans, replace for us the ancient, genuine beauty of old Kirkstall, with all its memories, all its venerableness! Surely the people of Leeds, who have been so long and rightly proud of the antique honours of their town, will do their utmost to oppose the carrying out of this unluckily freak.

It is proposed, as we have before mentioned, to engrave Mr. Watts's fine portrait of J. S. Mill. It was fortunate in the highest degree that a friend of the philosopher induced him, not long before his death, to sit to the artist who has secured for posterity the likenesses of nearly all the first-rate men of this epoch. Mill's admirers will be glad to learn that they may be able to obtain the engraving.

WORKMEN are still engaged on Durham Cathedral; the nave is boarded from the crossing and choir; the ground is being lowered outside the north transept. Of course, it does not matter now what is done to the outside; and, in fact, it is of little consequence what happens to the inside of this huge edifice. So long as its grand masses are not interfered with, no further harm can happen to what was the noblest church in the north. The strong arm of Wyatt the Destroyer left little for his successors to maul and spoil.

J. H. D. writes to us to say that during last week workmen were destroying some masonry, about one hundred feet from the rear of the Herald's College, and to the east of it, which there is good reason to believe to be Roman.

MUSIC

THE BIRMINGHAM FESTIVAL.

ROSSINI died on the 13th of November, 1868. On the 4th of December following, the Sacred Harmonic Society had a concert to honour his memory, the programme being his 'Stabat Mater,' which has extinguished all other Stabat Maters, and Mozart's 'Requiem,' conducted by Sir Michael Costa. On the 1st of May, 1869, there was a grand Rossinian Musical Festival in the Crystal Palace, under the same Director, the scheme comprising three overtures, 'William Tell,' 'La Gazza Ladra,' and 'Semiramide,' a scene and chorus from the 'Siege of Corinth' (the Benediction of the Banners), and the 'Stabat Mater,' with the addition of the Triumphal March and Chorus from Costa's 'Naaman,' a work which won Rossini's special admiration. To these musical manifestations in honour of the "Swan of Pesaro" must now be added that at the Festival just ended at Birmingham, for one of the special attractions of the week's programme was unquestionably the introduction of some of the posthumous works of Rossini. After his death, the widow asked fabulous prices for the MSS., which none of the great European publishing houses felt disposed to pay, and the only work of importance which was given to the world was the 'Messe Solennelle,' executed in Paris on the 28th of February, 1869, by Madame Krauss, the Countess Pepoli (Madame Alboni), Signori Nicolini and Agnesi. This work, composed in 1863, was, however, first executed on the 24th of April, 1865, at the mansion of Count Pillet-Will, with piano-forte and harmonium accompaniment only. It is alleged that Rossini instrumented the mass subsequently, but the score scarcely corroborates the allegation, and, at all events, the contralto air, "O salutaris," was introduced therein. The eventual purchaser of the posthumous works was Mr. Albert Grant, formerly the Member for Kidderminster, who has placed them in the hands of Messrs. Hutchings and Romer for publication. Hence it is, that at Birmingham last week, in addition to the overtures, 'William Tell' and the 'Siege of Corinth,' there were executed two sacred pieces, 'Ave Maria' and 'Cantemus,' and two secular productions, the 'Song of the Titans' and a so-called 'National Hymn.'

It seems as if scant notice has been taken of these novelties, and yet they produced a great effect on the respective audiences. Perhaps the rage for Rossinian revivals will be at some future period as great as the rage for Schubert and Schumann, especially when pure and simple melody, undistorted by ugly and incoherent orchestral undercurrents, is once again appreciated. Such clear and melodious compositions as Haydn's 'Imperial Mass' (No. 3), and Spohr's cantata, 'God, Thou art Great,' presented on the final morning (29th of August), will tend to diminish the fancy of the epoch for the confused, the complicated, and the boisterous. The 'Ave Maria' was written for and given to the Empress of the French, as an inducement to her to exercise her influence to secure a pension for the composer Carafa, and Rossini's musical appeal was successful. It was not scored, and Sir Michael Costa has written the orchestral accompaniments. It is in E flat, common time, *andantino*, and has all the devotional sweetness which characterizes Rossini's sacred music, having a clear and defined subject. The rich instrumentation is chiefly in the violas and violoncellos, with slight aid from the organ. Some charming effects are elicited in the passages "Benedicta tu in mulieribus," and in the *crescendo* in the "Amen," beginning *pianissimo* and rising to a climax *fortissimo*. The 'Cantemus' is an eight-part jubilant chorus, *alla capella*, in G minor, common time, rich and sonorous, and recalling the Palestrina period. In it the scholarship as well as tunefulness of the Rossinian attributes are combined. The coalition of the two choirs is as spirited as it is skillful. These two sacred pieces, the 'Ave Maria' and the 'Cantemus,' can be recommended as models of the sacred school of

writing. It is only to be regretted that Rossini did not write an oratorio, for why should the Germans monopolize this class of composition? We know what the old Italian ecclesiastical writers achieved, and they have been faithfully followed by Rossini and Costa, the former in the 'Stabat Mater' and the 'Messe Solennelle,' and the latter in 'Eli' and 'Naaman.' It is years since the *Athenæum* drew the distinction, and called attention to what Italy had done for church music as well as for the opera.

The 'Song of the Titans,' for bass voices, in C major, *andante maestoso*, may perhaps be regarded as one of those experimental trials of choral power which Rossini so marvellously indicates in the Convocation of the Cantons in 'William Tell,' the reminiscences of which were irresistible when the composer was writing this chant of the giants in unison. It is effectively scored, but, strange to state, Rossini does not have recourse to brass and percussion, but the massive results arise from the judicious employ of chords, and from the savage tone given to the modulations. The choral societies strong in their bass voices will soon be singing this 'Song of the Titans.' The 'National Hymn' must be looked upon as one of Rossini's practical jokes. He was asked to write a national air for an imperial *fête*. The request was as distasteful to him as if he had been invited to compose an opera; but, regarding the hymn as intended for the *vox populi*, he wrote a chorus with baritone solo, in the key of F, two-four time *andante maestoso*, with a palpable "refrain" in the Offenbach style, which he was so fond of imitating on the pianoforte with one finger of the right hand, with a left-hand accompaniment. His operatic memory is also shown in it. Drums, cymbals, brass and wood abound—the stringed but sparingly. Mr. Santley showed prodigious fervour in his part, and the general effect is inspiring. As the French words have been Anglicized with such grandiose words as—

Thou art resplendent,
Labour attendant,
Genius transcendent,
Shall bless our land;

and we are also told that—

Hero and Saint,
Victors at last,
Did us not faint,
But follow, follow, fast,

there can be little doubt that this 'National Hymn' will reach the Promenade Concerts and all the music-halls.

The Laureate's poems have been used for settings at the last Festival, and independently of the 'Lord of Burleigh,' Signor Schira's cantata, Mr. Anderton, a promising local composer and organist, has written and conducted a trio, "Break on thy cold grey stones, O sea," sung by Mdlle. Tietjens, Madame Trebelli-Bettini, and Mr. Vernon Rigby, and a recitative and song, "Tears, idle tears," given by Mdlle. Tietjens, set by Prof. Oakeley, of Edinburgh, both musician-like compositions, but which would have been better received had they more often rehearsed.

On the whole, opinions as to the artistic successes of the Festival are unanimous as regards Signor Randegger's setting of Schiller's 'Message to the Forge,' which was briefly referred to in last week's *Athenæum*. If 'Fridolin' be transferred to the lyric stage, it will prove still more effective and telling than in a concert-room. It is no reproach to the composer that he is imbued with a Weberian spirit, for there is not a vestige of plagiarism, although the cantata is an embodiment of the romantic school. He has given individuality to the parts of the Countess (Madame Lemmens), to the pious youth Fridolin (Mr. Cummings), to the jealous Count (Mr. Santley), and to the villain Hubert (Signor Foli). The 'Hunting chorus' is presented in a novel form, and is so exciting that it was encored; the "Chorus of handmaids" is charmingly voiced, and was also re-demanded; but the most striking number is the chorus of smiths, "Gift of demons, raging fire," which is graphic and powerful. The church-music is well conceived, and is impressive. The interest of the cantata

culminates in the epilogue, a massive and well-constructed chorus, "Join we the glorious song," which would have been well placed in any thanksgiving-chorus in an oratorio.

When we come to sum up the prominent points of the Birmingham Festival of 1873, the band claims the first place. The amateurs who were at the recent Schumann Festival at Bonn, whilst preserving a vivid recollection of the attack and exactitude of the German players, must admit that in the tone and colouring the English orchestra, with M. Sainton as the *chef d'attaque*, was superior. The conductor, in the C minor Symphony of Beethoven, the overtures to 'William Tell,' 'The Siege of Corinth,' 'Ruy Blas,' 'Anacreon,' 'Leonora,' and 'St. John the Baptist,' brought out points, and developed diversified *nuances*, having no parallel within our long recollection, fully corroborating the opinions passed on Sir Michael Costa by Mendelssohn, Meyerbeer, Spohr, Berlioz, and Dr. Hans von Bülow, that he exercises an irresistible influence over the executants. The soprano and bass voices in the choir were of finer quality than at any former festival; the altos and tenors will always be the difficulty to collect as a compact phalanx, but the *ensemble*, with the fewest slips ever heard, was really magnificent, and in the Handel and Mendelssohnian oratorios attained a higher degree of perfection than heretofore, especially in the 'Messiah,' the 'Elijah,' the 'Israel in Egypt,' and the 'Judas Maccabæus,' with which oratorio the Festival ended.

The solo singing was not without its vicissitudes. If called upon to say which were the finest feats achieved by the artists, we should have no hesitation in mentioning the names of Mr. Sims Reeve, and of Mr. Santley as the sensational singers: the former in "Thy rebuke," "Thou shalt break them," and "The enemy said," despite the tuning of the organ to the concert pitch, never sang more grandly during his long career. Mr. Santley in all his oratorio parts was never more impressive. And in specially referring to the above-named vocalists, we do no injustice to Mr. Vernon Rigby, Mr. Cummings, and Signor Foli, Mesdames Tietjens, Lemmens, Albani, Patey, and Trebelli-Bettini, whose high qualifications for their respective tasks are, of course, well known.

The admirable administrative arrangements and the hospitality that forms a concomitant of a Birmingham Festival have been long famous; but we must also bear witness to the good conduct of the people assembled in the streets—their natural politeness and kindly feelings towards strangers ought not to be overlooked. It was curious as well as pleasing to hear the cheering of the audiences outside the hall at some striking points in the performances.

COVENT GARDEN CONCERTS.

At the Covent Garden Promenade Concerts, nights are specially devoted to the living as well as to the dead composers. Last Tuesday it was the turn of M. Gounod, 'Faust' is an inexhaustible mine for a fantasia, but by way of variety, M. Gounod's other operatic works can supply interesting matter for selection; we refer in particular to 'La Reine de Saba,' 'La Nonne Sanglante,' 'Philonèle et Baucis,' 'Sappho,' 'Le Médecin malgré Lui,' 'Mireille,' (the overture to which was played by M. Rivière's band), 'Roméo et Juliette,' &c. Not content with menacing amateurs with the Commemoration Ode, in memory of the late Prince Consort, composed by Signor Arditi, which was done at the Crystal Palace, and with a Royal Bridal Fantasia, in honour of the marriage of the Princess Louise with the Marquis of Lorne, M. Rivière has brought out an "Ode March, in memoriam the late Prince Consort," composed by Mr. Smyth, a musician who has trained one of our best military bands—that of the Royal Artillery. Mr. Smyth has turned to account all the resources of his instrumentalists, and combined therewith solos, chorus, harp, &c.; but the *à propos* of these courtly compositions is very questionable, and their titles are suggestive of but temporary vitality, for occasional music rarely

lives. M. Rivière's own 'United Service' fantasia has been done to death by the late Jullien, who exhausted both Army and Navy in his noisy combinations. M. Devin-Duvivier has twice conducted his own 'Deborah' symphonic fantasia, which was noticed in the *Athenæum* when executed at the Alexandra Park Concerts. From the same opera ('The Highland Widow' of Sir Walter Scott) he has selected the air of "Allan" for that rising tenor, Mr. Pearson, to whom he also assigned a Serenade on M. Victor Hugo's words from 'Ruy Blau'. It is to be hoped that M. Duvivier's works will be heard more frequently, for of the present race of young composers in France he displays the most individuality. Madame Sinico has been recently the Covent Garden vocal star, and has been singing successfully in the ballad as well as in the Italian Opera school.

Musical Gossip.

THE Hereford Musical Festival will take place next week: the sacred selections, in the Cathedral, will be Handel's 'Messiah,' 'Jephthah,' and Chandos Anthem (No. 6); Mendelssohn's 'Elijah' and 'St. Paul'; Spohr's 'Christian's Prayer'; Rossini's 'Stabat Mater'; and 'Hagar,' a new work by Sir F. Osseley. At the two evening concerts, next Tuesday and Thursday, the secular works will be given; the principal vocal performers will be Mesdames Tietjens, Edith Wynne, Bartkowska, Enriquez, and Trebelli-Bettini, Messrs. Cummings, Montem Smith, and E. Lloyd, Mr. Santley and Signor Agnesi.

THE performances of the Eisteddfodau, at Menai Bridge, Harlech Castle, and Mold, have been of the usual kind, but it is universally admitted that choral singing is improving in Wales. The chief singers have been Miss Edith Wynne, Miss Davies, Miss Megan Watts, Miss Mary Davis, Miss Marian Williams, Mr. W. H. Cummings, Mr. M. Jones, Mr. Lewis Thomas. The solo instrumentalists were Mr. Brinley Richards, Miss Waugh, Mr. Skeaf, and Mr. Harris, all pianists. The new choral piece, "Sound the Trumpet in Zion," the words by Mr. S. Carter Hall, the music by Mr. Brinley Richards, met with great success at the Mold meeting. There were some disputes at the Menai Bridge and Mold meetings as to the awards. The Welsh competitors must learn how to bear reverses and successes.

MADAME CHRISTINE NILSSON-ROUZAUD and her husband left Liverpool last Saturday (the 30th ult.), in the Cuba, for New York. Mr. Jarrett, the Impresario and operatic agent, was a passenger in the same vessel. Madame Nilsson will be in London in May next year, to resume her engagement at Her Majesty's Opera.

At a recent sale, by Messrs. Puttick & Simpson, of the musical library of the late Earl of Aylesford, Haydn's March, in E flat, in MS., in his autograph, Eccles's 'Judgment of Paris,' various Italian organ fantasias by the old masters, Philip Hart's "Morning Hymn," from Milton's 'Paradise Lost,' G. Wither's 'Songs and Hymns of the Church,' and other rare works, were included in the catalogue.

THE English Opera Company, under the direction of Herr Carl Rosa (husband of Madame Parepa) commenced their tour in Manchester last Monday night, and will play successively at Bradford, Sheffield, Liverpool, Brighton, Bristol, Birmingham, Nottingham, and Derby, up to the first week in December. The principal singers are Mesdames Blanche Cole, Rose Hersee, Vaneri, Franklin, C. Lewis, and Aynsley Cook; Messrs. W. Castle, Chatterton, A. Stevens, De Solla, S. Campbell, A. Howell, Goodwin, and Signor Mottino.

MR. MAPLESON'S travelling Italian operatic troupe will commence in Dublin, on the 15th inst., with Mesdames Tietjens, Trebelli-Bettini, Valeria; Signori Aramburo, Cantone, Borella, Agnesi, and some new artists from Italy.

THE hitherto annual gathering of the Charity Children in St. Paul's Cathedral will, we believe, take place after all in October.

SIR MICHAEL COSTA has left town for France and Italy, but will return in November, for the Glasgow and Edinburgh Musical Festivals.

THE eight concerts last week at the Birmingham Festival produced from 15,409 attendances, with the donations included, the large sum of 15,660*l.* 9*s.* 7*d.*, the largest total ever received; but this amount will be increased before the balance-sheet is closed by further subscriptions, so that over 7,000*l.* will be realized for the General Hospital.

It is now stated that Herr Maurice Strakosch's proposals for the Italian Opera-house in Paris will be accepted. He has a new *prima donna* in Mdle. Belval, daughter of the basso, and a new contralto (a Russian lady) in Mdle. Bellocca, who has also been engaged by Mr. Mapleson.

MDLLE. LEAVINGTON, who was to have made her *début* at the Grand Opera in Paris some two months hence, was suddenly called upon to play Fides, in Meyerbeer's 'Prophète,' as a substitute for Mdle. Bloch, who was ill, and such was the success of the new-comer, that she is retained in the part, and will soon undertake Azucena, in the French version of Signor Verdi's 'Trovatore.' Mdle. Derivis, daughter of the basso, has made her first appearance as Marguerite, in 'Faust.' Mdle. Vidal, another aspirant for *prima-donna*ship, will soon make her essay.

THE season of the Scala, at Milan, has commenced with Signor Petrella's 'Giovanna di Napoli,' with Signora La Conti-Foroni as *prima donna*, and Signori Burgio, Padovani, and Signora Pasqua in the other characters. At the Dal Verme, Signora Casanova-Cepada, a *débutante*, has successfully enacted Margherita in 'Faust.' A new five-act opera, by Signor Filippo Sangiorgi, called 'Giuseppe Balsamo,' is in rehearsal at the Dal Verme Teatro. The new opera, 'Wallenstein,' based on Schiller's play, by Signor Musone, the composer of 'Camões,' has been favourably received at the Fondo, in Naples, with Signora Rubini (formerly a pianist) and Signori Viganotti and Maurelli in the principal parts.

THE Paris Théâtre de la Renaissance has been re-opened this week with two new operettas, by M. Offenbach, 'La Permission de Dix Heures,' and 'La Pomme d'Api.' The Bouffes-Parisiens began the season on the 1st with the 'Timbale d'Argent.'

M. GOUNOD has altered the third act of his opera, 'Mireille,' in order to introduce a religious duet, expressly written for Madame Adelina Patti, who will sing at St. Petersburg in the Italian adaptation.

M. ULLMAN will commence a winter tour in Belgium and France with the following company: vocalists, Mdle. Marimon, Madame Cabel, and Madame De Meric Lablache; violinists, Signor Sivori, M. Alard, and M. Leonard; pianist, Signor Jaell; violoncellist, M. Franchomme; horn, M. Vivier; and accompanists, MME. Maton and Timothée Trimm.

MDLLE. ALBANI will sing in concerts at Liverpool, Brighton, and St. James's Hall, prior to her departure for St. Petersburg, where she will make her *début* next month in the 'Sonnambula,' and will afterwards appear in the 'Mignon' and 'Amleto' of M. Ambroise Thomas.

THE death of Herr Georges Hellmesberger, formerly the orchestral chief of the Viennese Opera-house, and Professor at the Austrian Conservatorium, is announced. He was in his seventy-fourth year; he was father of the brothers Hellmesberger, the violinists who formed a quartet party which won great fame. The decease from the venomous bite of an insect of M. Pierre Schott, the head of the Brussels branch of the well-known German publishing firm of Mayence, London, and Paris, in his fifty-second year, has caused great regret. The popular *danceuse*, Madame Guy Stephan, formerly at Her Majesty's Theatre, is no more. The German papers dwell on the death of Herr Carl

Wilhelm, at Schmalkalden, the composer of the "Wacht am Rhein." The deceased musician was quite obscure before the production of his popular air, and has written nothing since. He had a pension from the German Emperor. The air itself is simple enough, but it is an ear-catching tune, and it became popular at a momentous period.

DRAMA

ROYAL PRINCESS'S THEATRE.—Sole Manager, Mr. James Guiver.—EVERY EVENING, the Performance will commence with Lord Byron's Grand Choral Tragedy of 'MANFRED,' with entirely New and Magnificent Scenery and Effects by Messrs. W. Telbin, W. L. Telbin, and F. Fenton. Managed, Mr. Charles Dillon, supported by a powerful Company, Grand Ballet, and Chorus. To conclude with the Comic Drama of 'DOMINIQUE, the DESEPTER.'—Doors open at Seven o'clock, commence at half-past. Box-Office open daily from Ten till Five.

ROYAL PRINCESS'S THEATRE.—NOTICE.—Mr. James Albery's New Fairy Extravaganza, entitled 'THE WILL OF WISE KING KINO,' will positively be produced on SATURDAY, September 13, 1873. Places may be secured.

Dramatic Gossip.

THE Haymarket Theatre re-opened on Saturday night, for a short intercalary season, under the management of Messrs. Joyce and Field. The programme consisted of Colman's comedy of 'The Heir-at-Law,' and Sterling Coyne's 'A Widow Hunt.' In the former piece, Mr. Clarke gave his familiar impersonation of Dr. Pangloss, a thoroughly ludicrous if farcical performance, and was supported by Mr. George Belmore, as Zekiel Homespun; Mr. S. Hargreaves, an actor new to London, as Daniel Dowlas; Miss Eleanor Bufton as Cicely, and Miss Linda Dietz as Caroline Dormer. The only novelty in the performance consists in the fact that the piece is, for the first time for some years, played as written, in five acts. In the afterpiece Mr. Clarke resumed his favourite part of Wellington de Boots.

A NEW farce, entitled 'Seeing Toole,' was given at the Gaiety Theatre for the first time on Wednesday evening. It was supported by Miss R. Farren and Mr. Toole.

THE Charing Cross Theatre has re-opened with Douglas Jerrold's comedy, 'Doves in a Cage'; Garrick's farce, 'The Irish Belle'; and a burlesque by Mr. Gilbert à Beckett, entitled 'The Last of the Legends,' in which some songs by the manager, Mr. Nation, are introduced.

'THE BRIDAL' has been produced at the National Standard Theatre, Mr. Creswick playing the chief character. The play, which is adapted for representation from Beaumont and Fletcher's 'Maid's Tragedy,' was first performed at the Haymarket Theatre in 1837, when Macready played Melantius and Elton, Amintor.

'TOTO CHEZ TATA,' the new absurdity of MM. Meilhac and Halévy, produced at the Variétés Theatre, is a trifling piece, of the class of 'Madame attend Monsieur,' only noteworthy as furnishing Madame Chaumont with a part suited to her talents.

M. VICTOR HUGO has read 'Marie Tudor' to the artists at the Porte Saint-Martin. It is thus cast, so far as regards the principal parts:—M. Dumaine, Gilbert; M. Frédéric Lemaître, Un Juif; M. Taillade, Simon Bernard; M. Regnier, Fabiano-Fabiani; Madame Marie Laurent, Marie Tudor; Mdle. Jane Essler, Jane.

THE Gaité Theatre re-opened on Tuesday, with 'Le Gascon.'

'POTAGE À LA BISQUE,' a one-act comedy, and 'La Sœur de Cacolet,' a "scène de la vie réaliste," have been given at the Palais-Royal. The piece last named is in verse.

ON Saturday M. Belot's comedy, 'Le Beaufrère,' was successfully produced at the Gymnase-Dramatique.

THE winter novelty at Booth's Theatre, New York, will be a dramatic version of Mr. Charles Gibbon's 'For the King.'

TO CORRESPONDENTS.—F. J. B.—J. B.—E. H.—E. W.—S. G. F.—E. H.—received.
J. M.—The letters have been thrown aside.

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